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## LITERATURE.

*Thirty Years of Colonial Government.* A Selection from the Despatches and Letters of the Right Hon. Sir George Ferguson Bowen. Edited by Stanley Lane-Poole. In 2 vols. (Longmans.)

SIR GEORGE BOWEN'S career has been both successful and remarkable, and justifies the publication of the two volumes which have been so ably edited by Mr. Stanley Lane-Poole. Not that Sir George required an editor—no one can doubt his own literary ability; still it is, perhaps, as well that the prefatory memoir came from another pen than his own. This memoir is full of interest and good stories. We will only quote one. In a conversation held by Sir George with Victor Emmanuel, the talk turned to the Franco-German War of 1870-71, and the fall of Napoleon III.

"The king lamented the imprudent conduct of M. Benedetti, the French Ambassador at Berlin in 1870, *quel benedetto Benedetti*, as he styled him. 'I warned my friend the emperor,' continued his majesty, 'that his army was not in a fit state to cope with the Prussian veterans who conquered at Sadowa; a large portion of the French troops had been employed in hunting Arabs in Algeria, which really is little better as a preparation for European warfare than your hunting kangaroos in Australia.'"

Sir George Bowen's successful career furnishes a strong argument—if such were wanting, with the recent and present examples of Lord Palmerston, the late Lord Derby, Mr. Gladstone, and Mr. Balfour before us—in favour of the old classical system of education. He was educated under the old *régime* at the Charter House and Trinity College, Oxford; he attained a first class in classical honours; and throughout the present work his acquaintance with and affection for the great authors of antiquity is constantly appearing. At the early age of twenty-six he was offered and accepted a congenial post—that of reorganising, as president, the Ionian University, which had been founded at Corfu in 1820. He gained the approval both of the government at home and the Ionian Senate by his conduct of this mission, which no doubt led to his first political appointment—that of chief secretary to the Lord High Commissioner of the Ionian Islands. In 1859 he was appointed the first governor of the new colony of Queensland, which up to that date had formed part of the colony of New South Wales. His views on the position of a governor are expressed in a despatch to the Duke of Newcastle, when secretary of state for the colonies:

"There cannot in my opinion be a greater

mistake than the view which some public writers in England appear to hold—viz., that the governor of a colony, under the system of responsible government, should be merely a *roi fainéant*. So far as my observation extends, nothing can be more opposed than this theory to the wishes of the Anglo-Australians themselves. The governor of each of the colonies in this group is expected not only to act as the head of society, to encourage literature, science, and art, to keep alive by personal visits to every district under his jurisdiction the feelings of loyalty to the Queen, and of attachment to the mother country, and so to cherish what may be termed the imperial sentiment; but he is also expected, as head of the administration, to maintain, with the assistance of his executive council, a vigilant control and supervision over every department of the public service. In short, he is in a position in which he can exercise an influence over the whole course of affairs exactly proportionate to the strength of his character, the activity of his mind and body, the capacity of his understanding, and the extent of his knowledge."

Here we have the key to Sir George Bowen's exceptional success as a colonial governor. He was not only possessed of the faculties and qualities, on the value of which he enlarges; but he added to them geniality and tact. His skill in organising the new colony was recognised at home, and rewarded not only with the Grand Cross of St. Michael and St. George, but by the much greater honour of the extension of his term of office to eight years.

The land question in Queensland recalled to his mind the agrarian disputes of ancient Rome. In a letter to Sir E. Bulwer Lytton, he writes:

"The great question to be settled when the Parliament meets is the land question. It threatens in all these colonies to become an irritating contest between rival interests—between the towns and the country—like the corn laws in England, and the agrarian laws in ancient Rome. How exactly the squatter question resembles the strife between the patricians and plebeians about the *ager publicus*! We want an Australian Licinius Stobo. I think I remarked to you once before that it is also curious that 'runs' (the colonial term for wide ranges of pasture) should seem a literal translation of the *δρόμοι ἐποίες* of Homer, when Greek shepherd kings fed their cattle in a climate similar to that of Australia. How refreshing amid my daily cares are these classical parallels!"

And in another letter addressed to Mr. Merivale we read:

"If their country is like Thessaly, the squatters of Merivale are complete Centaurs. The cavalcade of well-mounted horsemen that everywhere came out to meet the first representative of their queen eclipsed anything of the kind that could be exhibited in ancient Greece, or, indeed, in any part of the world except in England or in Australia. I was escorted into your county town of Warwick by 400 horsemen. I rode one day, to the delight of the Centaurs—I mean of the squatters—and without the slightest fatigue, seventy miles in eight hours—of course, with a change of horses. You should never send a governor here who cannot ride and shoot. His performances across country are one of the secrets of Sir W. Denison's success as Governor of Tasmania and of New South Wales successively."

In 1867 Sir George Bowen was promoted

to the government of New Zealand—a post, at that time, of great difficulty, owing to the Maori war, which had continued since the year 1860, and which he had the honour and satisfaction of bringing to a close. This part of the book abounds in picturesque accounts of the Maoris. Sir George compares them to the Scotch Highlanders of a century and a half ago, and says that whoever should wish to understand their then condition ought to read with care the description of the Highlanders in the thirteenth chapter of Macaulay's *History of England*. Sir George based his policy towards the enemy on that adopted by William III. towards the Highlanders after the defeat of the English at Killiecrankie. Another interesting point to which Sir George Bowen calls attention is that the colonisation of New Zealand, although it has led to wars between the settlers and the natives in some parts of the North Island, has, at the same time, stopped the savage and internecine strife which formerly raged throughout the country among the Maoris themselves.

To our mind the most attractive part of the book we are now reviewing ends with the departure of Sir George Bowen from New Zealand. The governments that he held afterwards had less of a specially interesting and picturesque character than Queensland in its first state and New Zealand with its native wars. From New Zealand Sir George Bowen succeeded to Victoria, often called the "blue ribbon" of colonial governments. After the usual six years of office he was appointed to Mauritius, and after that to Hong Kong, with which ended his career as a colonial governor, but not, we trust, his career of public usefulness. He is not yet seventy years of age, and has evidently plenty of vigour left. It is earnestly to be hoped that his great experience and knowledge will continue to be made use of in some way by the state.

Sir George Bowen is a strong advocate of Imperial Federation, between the colonies and the mother-country. At the end of the second volume he has reprinted a paper on that subject, which he read before the Royal Colonial Institute in 1886. Indeed, Mr. Stanley Lane-Poole tells us that the setting forth of the views of the veteran pro-consul, as Sir George has been styled, is the main reason for the present work; and, above all, that that work will have attained its chief object if it helps to promote the movement towards Imperial Federation.

We would notice, in conclusion, the remarkable change of feeling among the permanent officials of the Colonial Office in their attitude towards the colonies themselves. Mr. Stanley Lane-Poole quotes some of the most distinguished of those officials of the last generation to show how imbued they were with the so-called Manchester-school doctrine—that the colonies were rather encumbrances than valuable parts of the empire. We remember in former years hearing that Sir George Bowen did not always stand entirely in the good graces of those officials; and the reason doubtless was that he had, to his honour be it said, adopted from the beginning a higher and nobler view—a view now happily in accordance with popular feeling.

WM. WICKHAM.

## THE TWO LAST PLAYS OF IBSEN.

*Rosmersholm.* By Henrik Ibsen. Translated by Louis N. Palmer. (Griffith, Farran, & Co.)

*The Lady from the Sea.* Translated by Eleanor Marx-Aveling. With a Critical Introduction by Edmund Gosse. (Fisher Unwin.)

THE translation of the two last dramas of Ibsen adds appreciably to the materials for study, as well as to the provocatives of debate, already in the possession of his large and growing English audience. Both are highly original variations of the fundamental motive upon which Ibsen's social, and in part also his historical, drama is built—the conflict of a more or less individual nature with a false position created for it in part by its own singularity, in part by the stress of current conventions. It is only a tribute to Ibsen's dramatic genius that one might describe the fundamental motive of Shakspearean tragedy in nearly the same terms. While in Shakspeare, however, we, as a rule, watch the creation of the "false position" as well as its violent dissolution; in Ibsen the play commonly derives its initial impulse from a state of acute tension already reached at the outset. The false position is the given fact, to the significance of which the victim and the spectator gradually awake. In "Ghosts" the whole tragedy lies in this awakening, since the bondage which it reveals is riveted in the past, and cannot by any effort be annulled. Elsewhere, the issue is not in this blank and passive horror, but in action, action dominated, in general, by what has been termed the *idée mère* of Ibsen's poetry—the conception of the "call" first definitively announced in the inexorable imperatives of "Brand." Nora and Stockmann in their different ways obey such a call; while Lona, in the "Pillars," is the voice through which it is obtruded upon the ears and heart of the respectable sinner Bernick. In this last case the climax is least well grounded; Bernick's repentance is not adequately justified by his past, and stands on a par with many another fifth-act conversion. Indeed, Ibsen's strength hardly lies in exhibiting gradual revolutions of character. His men and women are four-square, sharply defined, and changing (like himself) by sudden transformations if they change at all, or at least by transitions the nuances and stealing steps of which are not habitually disclosed.

As a case of "conversion," though hardly in any other respect, the "Pillars" may be compared with the earlier and more powerful of the two plays before us—the lurid tragedy of "Rosmersholm." A revolution is wrought in the impulsive Rebekka West by her friendship with the pastor, Johannes Rosmer. Rebekka, one of the most remarkable creations in Ibsen's gallery of women, is (like Lona) "emancipated"; but her nature, while not less fresh and vigorous, is more passionate and less sound. Child of a Finland doctor though she be, she has grown up to womanhood with the vehement impulses of a Southern girl. She conceives a secret love for Rosmer, whose liberal and sympathetic mind is predisposed to her opinions; obtains entrance into his house, grows intimate, wins his

entire confidence, and permits his poor sickly, and still believing, wife to torment herself with unuttered suspicions, and finally to put an end to a life which she felt to be only an obstacle to their happiness. After the wife's death, to the cause of which Rosmer is entirely blind, Rebekka remains in the house by his wish. They feel strong enough to assert the rights of pure friendship between man and woman without regard to the comments of the world. At the opening of the play this has gone on a year. The world has not failed to comment; and not merely do Rosmer's former clerical allies now cover him with abuse, but the astute Radicals, to whom he has gone over, broadly hint that his adhesion would be of more value if his life were quite unequivocal. The gentle and refined Rosmer, shrinking from the rude touch of the world, profoundly distrustful of himself, and deeply attached to Rebekka, offers her marriage. For a moment her involuntary gladness breaks out; then, she firmly and finally rejects what she had throughout striven to compass. He does not comprehend her renunciation; and, on hearing her confession of the past, feels his faint faith in human-nature shattered and his vital energy sapped. In vain she pleads that he has purified and ennobled her: he feels only that she has deceived him. She passionately begs him to put her to the test. "Will you," he asks, "go the way that *she* went?" Having sacrificed passion, she eagerly welcomes the sacrifice of life also, by which she may at once attest her truth and atone for her sin. But her acceptance of the test removes every bar between them, her death is the token and instrument of their complete union, and the act by which she restores to him the power of life, makes it impossible for him to live. Husband and wife they go forth together—"but whether I follow you, or you follow me, Rebekka, that is a question we shall never fathom"; and the curtain falls upon their plunge into the waters in which the dead wife had sought release.

It is impossible to convey in a few sentences the art with which Ibsen has solved the extraordinarily difficult problem he has here set himself. We have to do, plainly, with something sufficiently unlike the ordinary "realist" drama of crime and suicide. The climax is—like that of "Brand," of "Peer Gynt," of "Et Dukkebjem"—not so much an incident borrowed from actual life, as an ideal solution postulated by a set of assumed conditions. And there are touches enough which remind us that Ibsen bears within him a sleeping romantic poet, who, however resolutely lulled, will sometimes stir and cry. The fate of Rosmer, although worked out in every detail with the most masterly psychology, is permitted to gather about it a sort of half light of supernatural mystery from the bodeful legend of his house. The white horses which portend death have appeared to the old housekeeper; and in her mouth are put the terrible closing words in which the poet comments on the meaning of his catastrophe, in one sense for her, in another for his readers—"No! there's no help here! The dead wife has taken them!"

A much bolder step in this direction is represented, however, in the next, and at present the last, play of Ibsen, the "Fruen

fra havet." It is an attempt, as our readers are aware, to render in terms of modern life the beautiful myth, of which every folklore has its characteristic variant, of the mermaid wedded on land and still hungering for the sea. The transformation is accomplished with minute care, and every detail repays study. The lighthouse-keeper's daughter is the second wife, sincerely loved but hastily chosen, of a man whose daughters are scarcely younger than herself. She has, moreover, plighted herself to a sailor—a veritable child of the sea, whose personality, charged with all the experience and the mystery of sea life, dominates hers, not by passion but by a daemonic spell, and becomes the embodiment of her strongest instinct acting upon her through a definite and terribly resolute human will. It is in the development of this relation, which the ordinary dramatist would have made a simple amour with a sailor-lover, that the power of the play chiefly lies. When it opens, the false position into which Ellida has been drawn by her fascination, has reached a crisis of intolerable tension. Her situation in so far resembles Rebekka's that she is dominated by a blind impulse which makes her alien to the home in which she finds herself. Rebekka leads the wife to ruin that she may take her place; Ellida refuses in any degree to fill the place which the dead wife has left. Each works her way out of this false position under the influence, entirely unconscious, of the husband. Wangel, the country doctor, is a much less interesting figure than the fastidious and unworldly free-thinker, Rosmer; but he has a like ineptitude in practical emergencies, and he is led by circumstances, not by design, to the true solution of the problem. It resembles that of "Rosmersholm," though far more slightly handled and to a less tragic issue. Both women renounce their dream at the moment in which it is brought within their grasp. Liberty to yield entirely to the spell releases both from its power. Ellida's awakening involves no such terrible issue as Rebekka's, simply because the consequences of her dream can be redressed, while those of Rebekka's can only be atoned. The conclusion is accordingly—what is so rare in Ibsen—entirely harmonious and sunny. Ellida discovers that "when you have become a land creature, you can no longer find your way back to the sea."

The setting of this translated mermaid legend appears at first sight commonplace enough; and indeed Ibsen has scarcely ever consented to adopt with so little mitigation the bald language of ordinary middle-class discourse. But when Ibsen is commonplace it is usually with a purpose; and we easily detect how finely the atmosphere is here tempered to the subject. The course of the action required that the "land life" should be outwardly trivial and empty, devoid of any obvious and salient interests that might capture the alien's averted sympathy. We are placed accordingly in a remote provincial town, for which its summer visitors are the great event, and untroubled by any breath of the religious and political excitement which electrifies the air of "Rosmersholm." All the men too are landmen of the least heroic and adventurous type. On the other hand, the action required equally that there should be roots of possible sympathy hidden under this



indifferent and trivial exterior. Ellida had to be won for her family. Accordingly, we find that the two daughters, who do not "get on" with their stepmother, have nevertheless points of sympathy with her which are gradually revealed both to them and to us. Hilde has her susceptibility to a personal spell, Bolette her vague longing for the vast unknown world. And in their love affairs, as in her's, these instincts have to do duty altogether for passion. How delicate, too, is the symbolism by which Hilde's struggling sympathy with Ellida is rendered, in the contrast (Act V. *ad init.*) between her adventurous familiarity with the sea and the timorous incapacity of Lyngstrand and Arholm!

We have little space left to speak of the translations as such. To render Ibsen's prose dramas is not a very exacting task, and it has been in both cases adequately, if not quite faultlessly, performed. "Rosmersholm" is no doubt by much the more difficult, and Mr. Palmer may be especially congratulated upon his idiomatic and often powerful version. He has, however, one or two oddities which we cannot quite away with, such as "I clear out" (p. 36), in the mouth of an elderly schoolmaster, and an occasional jarring use of "look here" (pp. 13, 31); while one may question his tact in rendering the *Johannes* Rosmer of the original by the verbally equivalent, but far less characteristic, "John." Mrs. Aveling, too, puts into the mouth of all her characters without distinction the vulgar idiom, "I'll try to," "I should like to," &c. We can only add a reference to Mr. Gosse's sympathetic introduction to the later play, and Mr. Palmer's dedication of the earlier to the only actress whom any student of Ibsen would care to see take its leading part—Miss Alma Murray.

C. H. HERFORD

*Christ and His Times.* Addressed to the Diocese of Canterbury in his Second Visitation. By Edward White, Archbishop. (Macmillan.)

THE introductory sentences of these charges connect them with the last Lambeth Conference. "Public organs," says the archbishop, "remarked, not without some sort of kindly surprise," that such an assemblage concentrated its attention earnestly and almost exclusively on moral and social questions. That this surprise should be felt scandalises the archbishop, and the charges of his second visitation are directed to prevent any such scandal in the future. His book, dealing for the most part with just those social and moral topics which the Lambeth Conference reported on, is an elaborate and passionate protest against the heresy that the Christian Church has nothing to do with social questions or with society. The first charge, entitled "Society the Church's Test," puts the question generally, asserting that "the effect of the Church upon society is the final test of her faithfulness"; and that all her work is vain unless she earnestly and obviously advances "the morals of the people, the substantial welfare of the nation." That this is the teaching of the New Testament is shown by an analysis of the first Epistle of St. Peter, remarkable for its originality and

spiritual insight; that "none of the great Fathers of the Church thought ever otherwise," is almost taken for granted; and Christians of to-day are warned that whenever Churches have confined their activities to matters of doctrine and worship, "the great society of mankind has found them out again and again and rejected and overthrown them." And this clear and convinced statement of a great principle is accompanied by an intimation from the archbishop that it is scarcely grasped by the clergy as it might be. Social problems, he says, must not be "left to well-meaningness excited by religion." The Church must attack them "scientifically and constructively."

This introduction is followed by charges on "Suffering Populations," "Purity," "Temperance," and "Church Citizenship," which apply particularly what has already been said generally. These charges are eloquent and impressive. They are lacking in none of the excellencies which we usually look for in the sermons and addresses of our distinguished divines. But they have besides some special merits of their own which will make them of interest to many who are accustomed to ignore theological literature.

The addresses on "Suffering Populations" and "Temperance" are obviously planned scientifically. They are careful critical summaries of the present state of opinion on these subjects. They are excellent examples, not only for clergymen but for all serious students, of the proper method of approaching and studying social problems. The conscience of the religious person, who constantly makes "well-meaningness" do duty for patience and knowledge, cannot fail to be touched when he finds the head of the English Church abstracting blue books and summarising the views of foreign schools of socialism as carefully and impartially as if he were a professor of political economy. It is noteworthy to over-estimate the stimulus which philanthropic effort would receive if the clergy would emulate in their study of social questions the scholarly and rigorous method of these addresses of their archbishop. The addresses, moreover, are unusually outspoken. There is among us, we read, a population "which can only just exist, hanging on a sharp edge of illness, hunger, uncleanness physical and moral, incapacity mental and bodily, in full sight of abundance, luxury, and waste"; and "the word 'terrible' is too light to describe the importance of the problem" presented by the conditions of life-long wretchedness "under which a vast part of our town population lives its life and works its work." In the charges on intemperance and purity the language is equally explicit. There is no shirking of the problems of socialism. The admirable analysis, under the heading "remedies conceived," of socialistic schemes begins by pointing out that there is "much which is purely religious and Christian" in socialism as we now understand it; and insists of the most extreme opinions that "free discussion is the best treatment of them," while "repression is the hot-bed and forcing-house of truculence." At the end of the schemes comes "the once accepted 'English' theory" of non-interference with economic conditions, which is dismissed as "unjustifiable, and unhistorical." Considerable space is given to the teaching of the New Testament on riches and poverty, which

"does not assent to the labour of one class being consecrated to the accumulations of others"; and finally, after summarising those matters in which already the state interferes, the archbishop arrives at the conclusion that "at this moment the pitiable and formidable condition of the poor asks for some similar treatment up to some as yet unfixed point." In the discussion of socialism M. de Laveleye's *Le Socialisme Contemporain* is referred to, and the views of the archbishop would seem to be not very far removed from the opinions of that book; but the charges do not aim so much at expressing Archbishop Benson's exact views as his conviction of the importance to all Christians of the question.

"No young man can be considered as fully equipped for ordination until he has some knowledge of these subjects. . . . The attention of the clergy has been for many years so much absorbed by what is beautiful, and comely, and correct, and in a limited way restorative, that they have less weight in social questions."

The charge on "Temperance" is a careful investigation founded on the statistics of blue-books and other reliable sources of the thorny question of prohibition laws. It is valuable, like the address on "Suffering Populations," because it grapples so closely with a point of acknowledged difficulty, and because its method is strictly scientific. These two charges will probably strike most readers as the best, but the others are equally careful and thorough. The exposition of the wisest methods of "the teaching of purity in pure ways," the stimulating call for lay workers, the picturesque sketch of the Church's work in Wales, are original and exhaustive papers. The Cardiff address, however, will not be admitted by all readers to be out of the sphere of religious party politics, and for this reason hardly harmonises with the rest of the volume.

We have left unnoticed many points of interest which the charges suggest, and in conclusion can only comment very shortly upon their style. This at once arrests our attention, and holds it. It is eloquent and emotional, but always terse and strong. The archbishop uses it with equal effect to sum up clearly and epigrammatically the views of German socialists, or to appeal earnestly to the rich man for help in the social battle. We have dwelt upon the care with which the subjects expounded have been studied, upon the scientific method pursued by the student; but this nowhere injures the literary excellence of the composition. Nor do the striking felicities of word and phrase, the excellent artistic workmanship, interfere with the archbishop's force and fire. The charges are sermons in the highest sense of the word, keenly felt in every line, and convey the impression, in spite of their wisdom, their accuracy, and their knowledge, that they come straight from the heart of the preacher.

RONALD BAYNE.

*The Fables of Aesop.* As first printed by Caxton in 1484, with those of Avian, Alfonso, and Poggio, now again edited and induced by Joseph Jacobs. In 2 vols. (David Nutt)

In this latest addition to the "Bibliothèque de Carabas," Mr. Joseph Jacobs—taking

Caxton's *Aesop* for his text—gives another example of what may be called the new science of "comparative folklore." Following the same plan which he had before applied to *Bidpai* in the same series, he here traces the pedigree of the great family of fables connected with the name of Aesop. That all his conclusions will win complete acceptance he hardly hopes himself; for in more than one line of investigation his work is that of an original pioneer, and the subject-matter does not admit of conclusive proof. But we have no hesitation in saying that his method is the only fruitful one in the study of folklore; all else, indeed, is little better than the craze for collecting curiosities characteristic of the pseudo-antiquary. If folklore is ever to be raised to the rank of a science, by the side of philology, it must be by the application to it of the comparative method; and, in order to apply that method, it is, in our judgment, necessary to assume the theory of borrowing as a working hypothesis. To quote analogies from Maoris and Mexicans, Hottentots and Hurons, is merely to confuse the issue, though we are far from asserting that some universal principle may not hereafter be discovered underlying the entire mass of mythology. But, while so much still remains obscure, the one sound mode of investigation is to start from that which is relatively well known, and to endeavour to explain the growth and diffusion of folklore by the same laws which have been proved to hold good in corresponding domains of thought. Myth is undoubtedly a near relation of speech; and the entire science of linguistics owes its origin to the fruitful conception of a genealogy of languages. Even though philologists are unable to construct a family tree of the so-called Turanian tongues, they do not therefore reject the comparative method as false. So, too, in folklore, every successful application of the comparative method is so much reclaimed for science out of the unknown, and points the way to future triumphs.

The fables of Aesop have supplied Mr. Jacob with a more attractive subject than the fables of Bidpai. The interest of the latter is mainly oriental; and to the ordinary English mind the East is still the land of the marvellous, and there seems no difficulty in supposing that any particular story is due to the fertile imagination of an improvisatore. But Aesop is familiar to the nursery, and has besides a long literary history. Mr. Jacobs, with prodigious pains, has here traced this literary history in each of its three provinces—the classical, the oriental, and the mediaeval. To a large extent, indeed, he is merely expounding the results of numerous foreign scholars; but the comprehensiveness of treatment is his own, and he has been able to add, out of his special erudition, not a few original arguments.

Concerning the classical sources of Aesop there is not much controversy. In the not very elegant phrase with which Mr. Jacobs opens his essay, "our Aesop is Phaedrus with trimmings." In other words, the earliest literary source of the bulk of Aesop's fables cannot be referred further back than the well-known Latin collection of Phaedrus (*circa* A.D. 25). But Mr. Jacobs adds—and this is one of his original observations—that there is internal evidence for believing that Phaedrus

had before him a compilation of fables said to have been compiled by Demetrius Phalereus (*circa* 300 B.C.), and even then associated with the name of Aesop. Apart from Phaedrus, there also exists a collection of fables in Greek prose which, in uncritical times, was thought to be the genuine Aesop. The romance of modern scholarship has no more interesting chapter than that connected with this subject. Bentley was the first to point out that these Greek prose fables were not ancient, but were probably derived from an unknown Greek verse-writer named Babrius. At last, in 1840, a MS. of Babrius was discovered on Mount Athos; and the author has been proved to be a Roman (*circa* A.D. 230). From Babrius derive the late-Latin fables of Avian or Avienus (*circa* A.D. 380), which have quite lately been edited by Mr. Robinson Ellis, as those of Babrius have been by Mr. Rutherford; but neither editor concerned himself with the question of sources.

The oriental history of the counterparts of some of Aesop's fables is a much more disputed question. The resemblances in certain cases are so striking that there must inevitably have been borrowing on one side or the other. Benfey may be taken as the champion of those who hold that India borrowed from Greece. Mr. Jacobs, on the other hand, maintains—after an elaborate comparison of the Jātakas or Buddhist Birth-Stories with Phaedrus—that about a dozen of "Aesop's fables" are derived from India; while he would provisionally allow all the rest to be of Greek origin. It is in this connexion that he introduces the most novel of his arguments, which is based upon his acquaintance with Rabbinical literature. Shortly put, it is as follows. Babrius used, besides the collection of Aesopic fables which were also used by Phaedrus, another collection of so-called "Libyan" fables, which were really of Indian origin. These "Libyan" fables are likewise to be traced in the Talmud and other Jewish sources towards the end of the first century A.D. The connecting link is to be found in the name of "Kibysos," whom Babrius gives as the author of his "Libyan" fables. This "Kibysos" Mr. Jacobs also finds in the *Mishle Kobsim* of the Talmud, which has hitherto been interpreted to mean "fables of the washermen"; and he goes on to identify him conjecturally with Kāsyapa of the Jātakas. Of the extreme ingenuity of this argument there can be no question; and it is right to add that its author supports it by a number of curious illustrations from Rabbinical lore.

Upon the mediaeval history of Aesop we have no space to dwell. We can only mention two points which are emphasised by Mr. Jacobs. One of these is the prominent part played by England in the diffusion of the fables. Indeed, Mr. Jacobs goes so far as to suggest that London in the latter half of the twelfth century, as the capital of the Angevin empire, was the centre of the whole romantic movement which characterises mediaeval literature; and he promises to develop this thesis elsewhere. The other point, which is more closely connected with Aesop, affords a good example of the happy results that occasionally reward the student. Marie de France, who wrote a French Aesop in the early half of the thirteenth century, states that she

translated it from "the English of King Alfred." A German scholar (Herr Mall) has proved from internal evidence that the translation was made not from the Anglo-Saxon, but from Middle-English. Mr. Jacobs here takes up the quest by showing (1) that Marie's Aesop has elements which can only be explained from an Arabic source; (2) that a certain "Alfred the Englishman" was translating (from the Arabic?) *circa* 1170; and (3) that at about the same date there was a Jew living at Oxford named "Benedictus le Puncteur," who may plausibly be identified with the Berachyah ha-Nakdan who himself wrote a Hebrew version of Aesop, and who may possibly have served as Arabic dragoman to Alfred.

In our notice of this remarkable book we have thought it our duty to draw attention to the original matter it contains, which is all comprised in the first volume. The second volume consists of a verbatim and literatim reprint of Caxton's *Aesop* (1484), the black-letter only being changed into ordinary type. It is introduced by a graceful set of verses of Mr. Andrew Lang; and it has for its two frontispieces some Aesopic animals from the Bayeux tapestry, and an idyllic sketch, by Mr. H. Ryland.

JAS. S. COTTON.

*An Official Tour through Bosnia and Herzegovina, with an Account of the History, Antiquities, Agrarian Conditions, Religion, Ethnology, Folklore, and Social Life of the People.* By J. de Asboth, Member of the Hungarian Parliament. (Sonnenschein.)

BOSNIA and Herzegovina, although little known thirty or forty years ago, have been rendered familiar to Englishmen by the excellent books of Mr. A. J. Evans and Miss Irby. The work of M. Asboth, therefore, has not much to tell us that is new; but it is written in an agreeable style, and furnished with a considerable number of spirited illustrations.

There is a vein of Turcophilism running throughout; and the writer tries to show his sympathy with his lost kindred, as we suspect he imagines them to be, in spite of the labours of Budenz and Hunfalvy. He talks about the Turks everywhere allowing their Slavonic and Christian subjects a *modus vivendi*, which, in our author's judgment, is as regularly refused by the Orthodox to their Moslem dependents. But have people heard nothing of the Tatars in Russia and the active Mohammedan press at Kazan; and do not Turks to the present day live peaceably side by side with Greeks in Euboea? It would be curious to know exactly what M. Asboth means by a *modus vivendi*. Have, for example, the Armenians anything of the kind at the present time? Have the Macedonian Bulgarians?

While, however, speaking in favourable terms of his Moslem friends, M. Asboth cannot pass over the terrible scenes of bloodshed which these picturesque lands have witnessed during the rule of the Turk. Page after page of his book bears witness to quiet valleys drenched with blood, to robbery, decapitation, and impalement. We get a tolerably clear account of the Bosnian feudal aristocracy, which, as is well known, accepted Islam *en masse*, retaining its old institutions and such



a degree of independence that Mahmoud II., when introducing his reforms, only subdued them by cruelty and treachery. When the new uniforms, cut after the European fashion, with musket-belts crossed upon the breast, were to be introduced, they said, "If we are to accept the cross, we will not accept it from the Sultan, but from the Viennese Emperor." The new vizier, Abdurrahman, was forced to take Serajevo by storm. In the same spirit the Bosnians received the *hatti-sherif* of Abdul-Medjid in 1839, which granted to the Christians a certain equality before the law, but soon became a dead letter. In 1850 the notorious Omar Pasha was sent by the Sultan to quell the opposition which it had aroused; and he succeeded in doing so with the same disregard of human life which he afterwards showed in the Cretan insurrection, as Mr. Stillman the American Consul, has told us. In some respects Islam appears to have sat but lightly upon these Bosnian Begg, for we find them continually threatening to go over to Christianity unless their wishes are gratified.

By the way, on p. 390, M. Asboth speaks of the celebrated poem, "The Death of Čengić-Agha," as if it had been only published by Ivan Mazuranić, the Croatian Ban, whereas it was really composed by him. This fine production, which has all the fire of a regular folk-song, tells how the Agha was slain by some Christians in his own camp in 1840: a terrible vengeance was inflicted upon him for his many cruelties. It is curious to find M. Asboth meeting the son of this man during his travels.

Our author ventures upon a somewhat lengthy discussion of the Bogomiles and their doctrines, but mis-states the opinions of Mr. A. J. Evans, to whose able books he does but scant justice. Even if the doctrines of the Bogomiles did not contain all which some people have fancied they found in them, it is strange to be told that these sectaries "stand very near to the prophets, John of Leyden (!), the Albigenses, the Waldenses, the Hussites"—certainly an odd mixture. In his picturesquely written description of the town of Serajevo, M. Asboth says nothing of the schools founded by Miss Irby there, nor of her labours in the cause of education among the people, who have so many reasons to be grateful to her. Bosnia and Herzegovina, under Mohammedan rule, remained isolated from the rest of Europe and plunged in ignorance. That they have morally and materially improved under the government of Austro-Hungary there can be no question, but their natural tendency is to gravitate towards Serbia.

The account of Bosnian authors using the Serbo-Croatian language, which is given in the last chapter, is interesting, but not always quite accurate. There is no Serbian original of the *Memoirs of a Janissary*, alluded to on p. 476; and the name of the great Slavonic ethnologist should not be metamorphosed into Schaffarick, an impossible form. Pipin supposes that the Polish version, which was published in the year 1828 at Warsaw in the *Zbiór Pisarzy Polskich*, is the original from which the Bohemian translation was made. The manuscript was found in a monastery at Berdichev. The spelling of Slavonic names throughout M. Asboth's book is in the highest

degree capricious; thus, we have Jireček and Jiretshek, sometimes Jagić and sometimes Jagitsch, so also Kačić and Kasthitsh. Similar instances might be quoted almost *ad infinitum*. We do not know whether the author or his translator is responsible for the rather slipshod way in which the authorities are cited at the beginning of the volume—e.g., Plinius the Elder, Kosmas, d. Bulgar Presbyter (Kosmas der Bulgarische Presbyter?). So also to find a book referred to as Istwanfi *Historiarum de rebus Hung.* is curious.

The list of works given in the bibliography is elaborate, it must be confessed, and, in the main, useful; but the writers are of very varying merit. For example, the History of the Serbs by Raič, originally published at Vienna in 1794, is a work of great interest as having made its appearance in the infancy of their literature, but not of much historical value. Among other strange opinions, Raič held the Bulgarians on the Volga to have been Slavs. The titles of some of the works are needlessly repeated. Thus the *Istoria Bolgar* of Jireček, quoted on p. 15 as printed at Odessa in 1878, can be nothing but the Russian translation of *Dejiny Bulharského Naroda* of the same author published in Bohemian and German at Prague in 1875. Again, the work of Strauss, *Bosnia: the Land and People*, is cited both in Hungarian and German. From some of these details we are induced to believe that the bibliography has been hastily compiled.

The account given on p. 479 of the Glagolitic alphabet by M. Asboth does not show him to be well acquainted with the subject. Although among his authorities he cites the *Glagolita Clozianus* of Kopitar, he evidently knows little or nothing of the MS. printed in that work, or its great importance in the solution of the question of this alphabet's antiquity. He gives an interesting account of the strangely varied life of Dositheus Obradović, who visited even England in his travels and made many friends here; and on p. 483 he sketches the career of Vuk Stephanović Karajić and the opposition which was raised in the principality to the use of vernacular Serbian and that writer's orthography. Of course it was much better for the country that they ultimately prevailed; but we cannot wonder that the learned Serbs at first clung to the older style, in which all the books which they cherished had been written. We must also remember what strange ideas then prevailed about the early home of Old Slavonic, which was only beginning to be scientifically studied. We are surprised that M. Asboth never refers to Schafarik's *Serbische Lesekörner*, which contains so much that is curious about the early language.

Some of the Roman antiquities of these countries are illustrated by interesting engravings; but for a much fuller treatment of the whole subject, the reader must consult the *Antiquarian Researches in Illyricum*, published in 1883 by Mr. A. J. Evans, who has gone over the ground very carefully.

M. Asboth has produced a bright and readable book, and his descriptions of the places which he visited and the persons whom he met are generally entertaining. The account of Serajevo and its picturesque inhabitants strikes us as exceedingly well

done; and he has many allusions to the songs and superstitions of the people. But the parts of his work dealing with the history, antiquities, and literature, seem less successful. The latter subject, however, has been rarely touched on in English, if we except, perhaps, the translations of Sir John Bowring and one or two other works. We do not see any references to the *Sitte und Brauch der Sudslaven* by F. S. Krauss (Vienna, 1883), an excellent work. The *Wila* (*Serbische Volkslieder und Heldenmärchen*), cited in the bibliography as a man's name, is, of course, the mere title of the book, from *Wila* or *Vila*, the Slavonic fairy about which M. Asboth sometimes speaks; the confusion shows carelessness. Finally, we have noticed some bungling translations of the original here and there which mar this otherwise very readable and attractive volume.

W. R. MORFILL.

#### NEW NOVELS.

- A Hazard of New Fortunes*. In 2 vols. By W. D. Howells. (Edinburgh: David Douglas.)
- Olga Zanelli*. In 3 vols. By F. L. Cartwright. (Sonnenschein.)
- A Hurricane in Petticoats*. In 3 vols. By Leslie Keith. (Bentley.)
- Brownie's Plot*. In 2 vols. By Thos. Cobb. (Ward & Downey.)
- Lord Allanroe; or, Marriage not a Failure*. By B. E. T. A. (Digby & Long.)
- Rogues*. By R. H. Sherard. (Chatto & Windus.)
- My Wonderful Wife*. By Marie Corelli. (White.)
- Basil Morton's Transgression*. By the Marquise Lanza. (New York: Minerva Publishing Co.)
- Miss Meredith*. By Amy Levy. (Hodder & Stoughton.)

MR. HOWELLS'S new novel will be accepted by many as his ablest production. It is unquestionably inferior only to *The Rise of Silas Lapham*, if to that. Mr. Howells has now taken an assured place among those novelists who are read because they are the vogue. That his writings will withstand the veering of the popular breeze remains to be proved. It is by no means the certainty his ardent admirers so vehemently assert. There has been ample occasion for this novelist to show his range, to display his profundity of insight, to fulfil convincingly his "mission." To assert that he has adequately acted up to his pronouncement, that he has won victory all along the line, that his standard has allured the worthiest adherents, would be to be as uncritical as to state that his method is no more his own than that of a dozen scribes of the day, that his successes have been side-issues of little significance, that he has no following because he has no leadership. It seems not unlikely that in the healthy reaction which is setting in against the pseudo-realism of which Mr. Howells is one of the most eminent exponents, much injustice may be done to an author who has so often, and for so prolonged a period, charmed us by his graces of style, delicacy of humour, and winsome sen-

timent. Possibly it is inevitable; and, after all, the rude justice of the public taste is no such barbaric tyrant as it is often represented. But the critic who studies the drift of the newer fiction, who looks to the causes of "mutations infinite," as well as merely to their advent, who, in particular, has carefully studied the writings of Mr. Howells, will recognise that in him we have the genuine connecting link between the crude realists in method like Tolstoi, and the crude realists in thought like Zola. He is a realist, by his own account and by that of his friends and enemies alike; and, though in no one of his books, nor in them all collectively, do I find warrant for the application, yet it may be allowed to pass for the present, as this is not the occasion for an examination into the absurdity of the claim of realism by a school of writers who are, one and all, hopelessly blind, or indifferent, to the most imperative requirements of the true realistic method. Perhaps realism in literary art may be approximately defined as the science of exact presentment of many complexities, abstract and concrete, in one truthful, because absolutely reasonable and apparently inevitable, synthesis; this, *plus* the creative energy which in high development involves what is misleadingly called the romantic spirit, and *minus* that weakness of the selective faculty which is the dominant factor in the work of the so-called realists of the Zolaesque school. Thus regarded, realism and romance are found to be as indissoluble as soul and body in a living human being. The true artist, no doubt, is he who is neither a realist nor a romanticist, but in whose work is observable the shaping power of the higher qualities of the methods of genuine realism and the higher qualities of the methods of genuine romance. It is no slight tribute to Mr. Howells that he so often has, as it were, steered his bark within sight of the haven of the ideal novelist. Unfortunately, against his helm is the opposing weight of a theory which, inadequately apprehended or stubbornly adhered to, has ever influenced him to a less happy course. Not only has he written much, and liberally changed his characters and scenery, he has also guided us himself to the proper standpoint whence to regard his collective achievement. The result, on the whole, from the promise of *The Undiscovered Country* to his maturest productions, *Silas Lapham* and *A Hazard of New Fortunes*, is one of disappointment. He has, very inaptly it seems to me, been termed the American Tolstoi, the counterpart of the celebrated Russian novelist whom he so enthusiastically admires, and one of whose books he ranks as among the very foremost, if not (as I seem to remember) the foremost, novel of the world. While Tolstoi, however, is a fascinating painter of human life and human events, despite of certain radical artistic shortcomings, Mr. Howells is an agreeable depicter of types and situations, not by virtue of rare insight or sympathy, but through sheer faculty of artistic presentment. The one is primarily a thinker, a philosopher, a historian perhaps, and only an artist intermittently and transiently; the other, so it seems to me at least, is primarily and almost invariably the artist, but seldom the adequate historian of any complex episode, rarely a philosopher in any deep sense, never, almost,

a profound thinker. He is not shallow; but it would be rash to go beyond the courteous reticence of negatives. Still, I am tempted to repeat of him what I have in effect recently written elsewhere upon Tolstoi's collective work, namely, to indicate his radical inability to focus essential and unessential details into one quintessential picture as the real cause of his failure to fascinate us in any very high degree. This fatal lack of discrimination, this too impartial regard of all the dross and debris of every-day life, this equality of emphasis upon the important and the trivial, the vital and the altogether irrelevant, means just so much loss in art. One of the acutest of Mr. Howells's critics (Mr. John M. Robertson) has observed that the ethical significance of his books is too small in proportion to their elaboration. What was true then is still truer now. It was the same critic who, when appreciating certain differences between Mr. Howells and Tourguénieff, remarked that the latter as a rule leaves us contemplating life in the light of his story, while the former sets us considering his story in the light of life. The distinction is admirable. To this day (and shall it be so always?) Mr. Howells is to be judged with the scrupulously suspicious heed we should pay to the record of observance on the part of a very short-sighted man. But lest there should seem anything churlish in this acknowledgment of such a book as Mr. Howells's latest, let me hasten to add that it is written with the wonted charm and grace, the familiar delicate humour, and with the happy, epigrammatic concision of, say, its most serious rival, *The Rise of Silas Lapham*. It is, however, only fair to add that the author is guilty of several annoying lapses in style, as, for instance, the atrocious barbarism, "he fed it into himself."

*Olga Zavelli* purports to be "a Tale of an Imperial City." That city is Berlin. No doubt Mr. Cartwright is right in many of the pictures he draws; for in all cities there are the same episodes of grace and disgrace, the same kinds of sins and follies, the same species of rogues and vagabonds, the same innumerable petty dramas of domestic life. But beyond this one may be well inclined to accept his portraiture of social life in Berlin with the proverbial grain of salt. It is an interesting story in parts, and the pseudo-realistic portions want but a touch or two to make them genuinely realistic, and therefore of deep interest; as they stand they are sometimes obviously banal, and, artistically, they are frequently insincere. The hero, Count Klinkenstein, is not at all the romantic Lothario, still less the Don Juan, Mr. Cartwright would have us regard him; in common with the generality of Don Juans, he is merely selfish and vulgar, with an added stupidity of his own.

Fortunately, the new story by the author of *The Chilcotes* is better than its exceedingly foolish title would lead one to expect—albeit the words are Heine's, where, however, with their context, they are sufficiently apt: "in all her turbulence of soul a very hurricane in petticoats." The present "Hurricane" has already appeared serially under the more attractive title "Great-Grandmamma Severn." Under either name the story will be read with

pleasure. It is brightly written, often with noticeable *verve*, and its characterisation is so lifelike that an occasional flagging of plot-interest may be forgiven. Judith Severn is as winsome in her own way—the way of beauty and youth—as "great-grandmamma" herself in hers. The maid, Farthing, is an acquisition to that great company of fictitious servants wherein there is "such pleasant infinite variety," from Sam Weller to the old steward in *The Moonstone*. It is one of the very few three-volume novels that are not much too long, though the inference would be rash that it would not have gained artistically by greater concentration. It is, in a word, a delightful story, and one of exceptional promise.

Except for some occasional forced sentiment or absurd hyperbole (e.g., "the lark singing overhead charmed away every vestige of a cloud"), *Brownie's Plot* is readable enough. It is not an exciting plot that is here unfolded, and to some readers, at least, this will be a matter of congratulation. Even the *dénouement*, with its "hypnotic accompaniments," as travelling showmen now say with a grandiloquence alien to the Doric of such old-time artists as Codlin and Short, is not at all thrilling. The villain is hypnotised in the most amusingly unreal fashion; and the story, which is commonplace throughout, comes to a satisfactory close.

The lady (assuredly the author of *Lord Allanroo* is a lady), whose pseudonym has such a classic twang, has published a novel with a purpose. It has also an inordinately long and fulsome dedication, tastefully arranged in the shape of a nondescript vase. *Item*: the quotation, "marriages are made in heaven." *Item*: "Blessed are all they that fear the Lord, and walk in His ways." The interest of the book falls off after this. If the narrative were not too deadly dull, its perusal might here and there repay the reader, for sometimes the author can unconsciously be very amusing. As it is, so liberally are excerpts from the famous "Marriage a Failure" correspondence in the *Daily Telegraph* introduced that Mrs. Mona Caird might find the book invaluable for reference. If that lady cares to apply for *Lord Allanroo*—but no, even one who bore her a grudge would scarce go this wanton length. It is, however, eminently satisfactory that B. E. T. A. can, after four hundred and four pages, arrive at exactly the same conclusion as that wherewith she started, the "earnest and emphatic" conclusion that marriage is *not* a failure.

The best that I can say of Mr. Sherard's *Rogues* is that it is ridiculous as a picture of actual life, and second-rate as a mere bit of fantastical fooling. If it were not that the book has some promise here and there, it would scarce be worth condemnation. There is no reason why, having worked this off, as children do the measles, Mr. Sherard should not produce something worth reading.

Mr. Sherard may or may not have had much literary experience, but the same cannot be said for Miss Marie Corelli, who has been writing for many years. That she should publish such a trashy story as *My Wonderful Wife* will disappoint those who, for all their



faults of proportion and style, find this lady's longer novels entertaining.

It has seldom been my lot to have to review a novel so badly printed and on such execrable paper as *Basil Morton's Transgression*; but, notwithstanding these drawbacks, I have read the story, which is mainly about Bohemian life in New York, with steadily growing interest. The Marquise Lanza knows the sordid life of New York as well as Balzac knew the sordid life of Paris. Her latest is much the best of her books. Its realism is strong and true; and, if the nicest literary sense does not dominate *Basil Morton's Transgression*, much may be forgiven to so vigorous and striking a book. Mme. Lanza is one of the most promising of the so-called American "Balzacians." When she has acquired as much literary tact as will give her writings that quality which they at present lack in too marked measure, she will certainly write a book that will justify the application to her of the honourable and much abused term.

The little posthumous volume by Miss Amy Levy will be gladly purchased by many of the readers of her interesting work in prose and verse. *Miss Meredith* is very prettily written; and its charm, for all its sedateness, is one to be enhanced by re-perusal—and this is one of the best things that can be said about a book. *Miss Meredith*, however, has almost nothing of the vigour noticeable in *Reuben Sachs*—a story of singular promise, now, alas, never to be fulfilled!

WILLIAM SHARP.

#### SOME VOLUMES OF VERSE.

*Merlin: a Dramatic Poem.* By Ralph Macleod Fullarton. (Blackwood.) It is, perhaps, remarkable that the story of Merlin has produced such a small quantity of literature. If we except the voluminous prophecies in his name by Partridge, Sidrophel Lilly, and others, the appearances of Merlin in literature are confined to two or three romances, ballads, and plays, until we come to Scott's "Bridal of Triermain" and Tennyson's "Vivien." The very name, Merlin, is fascinating; his story is most romantic, and possesses strong human interest; yet it was left for Tennyson to discover its value. For centuries it lay in the quarry like a block of marble, hieroglyphs scrawled over it by almanack-makers, bits of it chipped off and carried away for doorsteps and pedestals, until the eye that could see beheld the immortal group in the forest of Brocéliande, and liberated it from the tomb where, like the enchanter himself, spell-bound it had slept for centuries. That Tennyson has told the story finally it would be unwise to assert. There is as yet no outstanding feminine embodiment of "the spirit that denies," and in Vivien is a possible female Mephistopheles. Mr. Fullarton's drama is, however, no improvement on the laureate's idyl. In the latter the story is a most modern instance of wisdom seduced by designing youth; such a story as Goethe might have written of himself and Bettina. Mr. Fullarton sees it also in this light, but is more beholden to Goethe than to Tennyson. The opening "Chorus of Spirits," and other passages are reminiscences of "Faust." The language is sprinkled with Miltonic and Shakspearean turns and phrases. Nothing could be fuller of promise in a youthful, and consequently reminiscent, work than the choice, doubtless involuntary, of such

models. There are lyrical passages of beauty and power. These lines, from the opening chorus referred to above, may be taken as a specimen:

"The stainless height of heaven rejoices,  
The winds shake music from their wings,  
And ocean with ten thousand voices  
His thunder-psalm majestic sings.  
The sun with vast reverberations  
Amid his shining choir above,  
Awakes with magical vibrations  
All earth to bloom, all souls to love.  
Night falls; a planetary splendour  
Deepens the deep mysterious sky;  
With expectation dread yet tender  
The sons of God look up on high."

The blank verse, as it could hardly help being in a juvenile work, is characterless; but it is uniformly careful, indeed we do not know whether to regard it as a favourable indication for the future or not that the writer never abandons himself. Thomas Heywood in his curious "Life of Merlin," concerned as to whether the magician had been a heathen, does not overcome the difficulty with the ease of William Rowley, who says plainly that his father was the devil. He rather arrives at the conclusion that he was a stepbrother of Plato's. Mr. Fullarton solves the matter, and reconciles opposites, by making him an evangelical Christian with command over the Platonic elemental spirits; from which we may infer that if he must have had Apollo for father, yet his mother, in all likelihood, would be an erring Christian damsel of Britain. The "old tragic story" is closely followed, and use is made, as in the French romances, of Vivien's jealousy of Morgan; but it is from a lazy altruistic motive that Merlin allows himself to be overcome by his own spell. Vivien is little better than a spiteful drawing-room miss. In attempting to make the dialogue natural Mr. Fullarton degrades it as low as "Ta-ta. Love to Guyomar." It is difficult to predict one way or another from this work; but Mr. Fullarton may do something yet.

*Acadian Legends and Lyrics.* By Arthur Wentworth Eaton. (White & Allen.) An American book of verse may generally be known by one or other of these tokens. Its average as verse is as a rule higher than that of the usual English volume. There is an attempt at taste in its "get-up"—an attempt, however, which most often just fails, by reason of a certain *gaucherie* of style. It would fain achieve the dainty perfection of Mr. Austin Dobson's volumes. One can see it striving after that. Another turn of the wheel, so to say, another passage through some process of refinement, and it might have succeeded; but, as it is, it just misses. And the third token comes in the shape of a printed slip of "criticism," usually of impenetrable anonymity both as regards critic and journal—the publishers hoping, we suppose, by its means either to bias the judgment or appeal to the indolence of the reviewer. It is possible, perhaps, that it may occasionally operate in this desirable manner; but our experience is that it only acts as an irritant, and impresses us with nothing except the melancholy fact that such bad criticism is possible. Mr. Eaton's book comes to us with at least the two latter of these birth-marks. His slip of criticism is not, however, ashamed of its parentage. We are told that "Alchemist" of the *Toronto Week* is responsible for it. It is to him we are to be grateful for interesting personal particulars concerning Mr. Eaton, which need not detain us here; and certainly we should never have known, but for him, that Mr. Eaton "is no common 'poet of melody.'" The truth is—that is, as we see it—that Mr. Eaton is of all too common a type. He is simply respectable. He neither shocks nor delights us—he simply wearies us. Here and

there may be a pleasant line, even a strong one, here and there even a whole poem that is pretty; but with life so short, it is hard to imagine anyone except his own friends, or his congregation, devoting a precious hour to their discovery. "La Douleur du Peintre" is probably Mr. Eaton's best thing. There is a pleasant melody and a certain richness about the verse or two we quote, which may perhaps seem to belie our rather depreciatory criticism—but we have to speak of the book as a whole. Here are the verses:

"Their is crape on the studio door  
And none pass in to-day,  
And the sunlight on the floor  
Falls cold and grey;  
And the painter's head on his hand is bent  
In a new and strange bewilderment.

He has brought a flower of gold,  
The daffodil of her France,  
It lies in her fingers cold,  
A glittering lance;  
And he lives once more, with her alone,  
The sunny life of Barbizon."

Mr. Eaton's *Acadia* is not Longfellow's. His *Legends* but make us feel what a really good poem "Evangeline" is. Perhaps we should have liked his volume better if he had not spoken of his "poet's brain" on the first page, and written a sonnet to his "restless poet soul" later on. Other people should always be left to speak of these.

*New Verse in old Vesture.* By John Cameron Grant. (E. W. Allen.) This volume is somewhat of an anachronism. It was all very well when "French forms" were first introduced, and every rhymist bought his Théodore de Banville and began to try Ballades and Rondeaux, and the more enthusiastic essayed Sestinas and Chants Royaux—then the experiments were hailed for their novelty, and had an interest as feats of ingenuity. But this time has passed. It has been found that anyone with a turn for rhyme may, without much labour, beat his words into the most complex of these old shapes; and that so practised a versifier as Mr. J. C. Grant can do so will cause no one any surprise or pleasure. Perhaps there may be a few still so much enamoured of the difficulties of such composition that they will carefully examine each separate poem to see whether it strictly follows French examples, both in form and rhyme. Some even may regard with awful wonder such *travaux de force* as a double Sestina and a double Chant Royal; gloat over the Glosses, sigh over the Virelais, and go into tremors of excitement over the audacity of a Pantoum on the Crucifixion. But they will not be many—at least not among true students and lovers of poetry—for their interest in the movement as a movement is over. The more artificial and complex of the forms have been set aside as unsuitable for the language and for the age; and such a high standard has been reached by a few writers of English Ballades, Rondeaux, and a few other of the shorter forms, that inferior work of the kind has ceased to have any interest. In other words, there is no longer any excuse for versifiers to use these forms for experimental purposes; or, at least, to publish their experiments. They may, as Mr. Gleeson White says, in his preface, be "not bad schooling"; but the "exercises" are waste paper. And we are compelled to say of Mr. Grant's "forms" that they are exercises and nothing more. There is a good deal of poetical thought spread through them, a good deal of ingenious versification; but the rhymes are continually forced, and words twisted to unaccustomed meanings, in order to comply with the rules of "the game." What poet, except in the direst need for a rhyme, would say that he "marked through the spray's salt stinging, the song of Eternity"; or that

"the rear with music closed," meaning the end of a feast; or write such a stanza as this?

"Heaven give you peace, and honour hold  
You safe in keeping! Never slipt  
A valorous spirit from our fold  
On earth but we should have it gript  
And held in memory, kindly stript  
Of little faults which once might be,  
For high hearts' sake that faced, tho' whipt,  
The 'Corsaire Anglois qui nous prit.'"

Such mangle-tangle as this is frequent throughout the volume; and even in the shorter poems, where there is really no excuse for clumsiness of any kind, we come upon lines like these:

"We cannot read; Time holds the key,  
His everlasting movements showing:  
They will not change for you and me!"

If Mr. Grant were writing in freer verse he would never sing of keys that show movements. Even his triplets are poor. Here is one of them:

Skip little Triplet  
Back to your race,  
You are no violet—  
Skip little Triplet.  
Vainly you sigh, O let  
Me have a place!  
Skip little Triplet  
Back to your place.

Why "little Triplet" should be banished because she is not a violet, perhaps only the exigencies of rhyme can explain. One might as well banish the "ballad," because it is not a "salad." In fact, in every instance in this book the form hampers expression instead of aiding it, so that you get neither the beauty of the thought nor the beauty of the form. Unless you can get both, these forms are not worth writing—have, indeed, no reason for existence. Mr. Gleeson White evidently perceives this; but he goes too far when he says:

"It may be stated with dogmatic confidence, and with obstinate insistency, that a ballade (or any of these shapes), although ideally correct in form, is yet but a negative good. All its merits as a poem must be above and beyond this passive obedience to mechanical rules."

If the form be a "good" at all, it must be a positive one; and if all the merits of the poem are above and beyond it, the form is not either a negative or a positive good. The sense may be highly poetical, the form very pretty, but if one does not fit the other the result is abortive.

*City Legends.* By Will Carleton. (Sampson Low.) In his universally popular *Farm Ballads* Mr. Will Carleton achieved a success which does not seem at all likely to be repeated; indeed, each succeeding work from his pen seems to have stamped on the mind of the public a fainter impression than that left by its predecessor. In this volume, as in *City Ballads*, Mr. Carleton has committed what seems to us an error in literary tactics by stringing his poems together in a series of what he calls "chains," which are often mere artificial links, giving to poems entirely unrelated to each other a factitious appearance of unity. There is plenty of variety in the new book, for Mr. Carleton attacks very various themes and treats them in very various ways. In his handling of the more dignified subjects—as, for example, in the dramatic poem dealing with the treason of Benedict Arnold—there is a good deal of fine rhetoric which is often effective and occasionally something more; but here, as in his previous works, Mr. Carleton is seen at his best in those homelier pieces whose themes lend themselves readily to the display of his peculiar gifts of humour and pathos. There is nothing so good as the best of the *Farm Ballads*, but several times we recognise the unmistakable handling of their author. The volume is very prettily got up, and most attractively illustrated.

## NOTES AND NEWS.

DR. SCHWEINFURTH is spending the winter in Cairo, putting together for publication the results of his botanical researches last winter in South-Western Arabia.

WANTON injury has been done to the famous tombs of Beni-Hassan in Egypt, the cartouches having been cut out of the walls of the principal tomb. So far, all attempts to discover the perpetrators of the outrage have been unsuccessful.

MR. ANDREW LANG has a new volume in the press, entitled *Old Friends: Essays in Epistolary Parody*.

MR. WILLIAM HEINEMANN has made arrangements for the publication of the following books, in addition to Mr. Hall Caine's three-volume novel of *The Bondman*, announced in the ACADEMY of last week: *Hauntings: Fantastic Stories*, by Vernon Lee; *A Very Strange Family*, a novel, in one volume, by Mr. F. W. Robinson; *Come Forth!* a tale of Jewish life in the time of Christ, by Elizabeth Stuart Phelps; *Joy and Passion Flower: Poems*, by Gerard Rendall; and *Idle Musings: Studies in Social Mosaic*, by Conder Gray.

MESSRS SWAN SONNENSCHN & Co. have in the press a volume by Dr. E. Berdoe, to be entitled *Browning's Message to his Time*. Dr. Berdoe deals with the poet's religious philosophy and scientific opinions, more especially in reference to the present-day philosophy of the cultivated classes. The volume will also contain some letters from Browning to the author, on religious and scientific subjects.

MESSRS. LONGMANS will publish before the end of this month an abridged edition of the late Dr. Edersheim's *Life and Times of Jesus the Messiah*, with a preface by Prof. W. W. Sanday.

MR. W. A. CLOUSTON, to whom we are indebted for so many volumes popularising the folklore of the East, has in the press another work of a similar character, which will be published by Mr. David Nutt. It will take its title, *Flowers from a Persian Garden*, from the leading essay, which consists of extracts from the *Gulistan* of Sa'di, with illustrative notes. Other essays will deal in the same way with the well-known *Tuti Nama*, or "Parrot-Book," the Arabian love-story of *Majnun* and *Layla*, Rabbinical legends from the *Talmud*, and anecdotes of oriental wit and humour. At the end will be added a collection of amusing stories of the middle ages.

MESSRS GEORGE BELL & SONS will publish immediately Dr. R. Giffen's new volume of economical studies entitled *The Growth of Capital*.

THOSE who read last year that remarkable historical novel, *Micah Clarke*, will be glad to hear that the author has another volume in the press, even though it is to consist only of short stories. It will be published by Messrs. Longmans, under the title of *The Captain of the Polestar*.

MESSRS. BLACKWOOD will publish next month in three-volume form the novel, *Lady Baby*, which has lately been running in their magazine, with the name of the author, Mme. Gerard, on the title-page.

MR. R. MCINTOCK—who will be known to readers of the ACADEMY as a devoted student and translator of Heine—will publish immediately a volume of English versions of some of his longer works, under the title *Heine: Novelist and Dramatist*. The book, which will be illustrated with a portrait, will be issued by Messrs. Roper & Drowley.

*The Metropolitan Year Book* for 1890 will be published in a few days by Messrs. Cassell &

Co. Special attention has been devoted to the municipal portion, which will be greatly extended; while the commercial and social sections have been largely developed, and many new features added.

MESSRS. SWAN SONNENSCHN & Co. will publish shortly, in their "Social and Philosophical Series," *Socialism in England*, by Mr. Sidney Webb. The work was originally prepared at the request of the American Economic Association, and published in their series of monographs. It has now been thoroughly revised and brought up to date for publication here.

A VOLUME containing a reprint of the *Market Harborough Parish Records*, from the end of the twelfth century to the year 1530, is being edited by the Rev. J. E. Stocks, and will be issued shortly, under the sanction of the trustees, by Mr. Elliot Stock.

MR. J. MEADOWS COOPER—who has put into print so many historical documents relating to Canterbury, including the registers of St. Dunstan's and St. Peter's—has now nearly ready the registers of three more parishes. The first of these to appear will be the register of St. Alphage, which is remarkable for the large proportion of names of French and Flemish origin, as well as of representatives of East Kent families. The volume also contains the will of John, brother of William Caxton; and it is illustrated with plates of memorial brasses. Mr. Cooper's books are privately printed, and the issue of each is limited to 105 copies.

THE next volume in the series of "Philosophical Classics for English Readers" will be *Locke*, by Prof. A. Campbell Fraser, of Edinburgh.

*Two Women or One?* from the manuscripts of Dr. Leonard Bemy, is the title of a new work by Mr. Henry Harland, which will shortly be published by Messrs. Cassell & Co.

MESSRS. SONNENSCHN will issue shortly a volume of school sermons, by the Rev. J. T. Bramston, assistant master at Winchester, and son of the late dean.

A NEW serial detective story, called "Written in Red, or the Conspiracy in the North Case," will commence in No. 330 of *Cassell's Saturday Journal*, to be published on January 22.

THE third volume of Prof. Masson's new edition of *The Collected Writings of De Quincey* (Edinburgh: A. & C. Black) contains (1) a series of papers here brought together under the title of "London Reminiscences"; and (2) the famous "Confessions of an English Opium Eater." Of this last—which was greatly altered by the author from time to time—Prof. Masson gives a careful history. The form of it which he prints is that which De Quincey himself gave to it when preparing the collective edition of his works (1856), not the shorter form which is familiar from the time when it was first issued as a book. In the Appendix is given the letter in which De Quincey promised the readers of the *London Magazine* to add a third part to the original two. For frontispiece, the volume has three portraits—De Quincey's father and mother, and his "Bengal uncle" (Col. Penson)—from miniatures in the possession of his daughter, Mrs. F. Baird Smith, the widow of one of the heroes of the Mutiny.

THE nineteenth *Fascicule* of the *Archives Historiques de la Gascogne* is vol. ii. (pp. xiv.-451) of the "Ambassade en Turquie de Jean de Gontaut Biron, Baron de Salignac." The volume contains his diplomatic correspondence from November 24, 1605, to September 17, 1610, a month before his death. The work is annotated and enriched with additional letters, and other inedited documents, by one of his de-



scendants, the Comte Th. de Gontaut Biron. There is much in it of interest to Englishmen. The rivalry between French and English agents at the Porte was as keen, and far more unscrupulous, in the seventeenth century than it is in Egypt in the nineteenth. Unexpected details are given of the court of James I., and of the visit of Mustapha Aga to England. The stories of the corsairs, of the rise and downfall of Pashas, and of rebels, read more like pages from the "Arabian Nights" than from actual history.

*Correction.*—Owing to the non-return of a proof, there was a confusing misprint in the review of Miss Bradley's *Life of Arabella Stuart* in the ACADEMY of last week. In l. 7 from the end, omit the word "not." The sentence will then read: "The point is that they were out of favour with the people," &c.

## TWO TRANSLATIONS.

## THE FIRST SONNET OF PETRARCH.

O YE who heed, in these stray leaves of rhyme,  
The music of those sighs whereon my heart  
Was fed, when I, another man in part  
From what I am, passed my first faultful prime!  
From him who hath proved love at any time  
I trust for pity (pardon all apart)  
When between idle hopes and idle smart  
I weep and I discourse in changing chime.  
Well now I see how I (oft when alone  
I redden at myself for very shame)  
Was hawked on all men's lips, their common  
theme;  
And of that madness I reap shame, and moan  
Repenting, and see clearly how such fame  
As the world loves is all a flying dream.

## THE FIRST BALLATA OF PETRARCH.

LADY, nor sun nor shade made thee untie  
That veil in any fashion,  
Soon as thou saw'st in me that lordly passion  
Whence from my heart all other longings fly.  
Whilst those fair thoughts I could within repress  
Which make my spirits perish as they crave,  
I saw thy face aflower with pity of me:  
But, once my Love his signal to thee gave,  
Then the veil swathed again each golden tress,  
And love-looks into hiding back must flee;  
Thus have I lost what most I wished in thee.  
That veil doth sway me quite  
Which shrouds thy sweet and radiant eyes in  
night  
Whether it shine or freeze, till I must die.

OLIVER ELTON.

## OBITUARY.

## RICHARD FREDERICK LITTLEDALE, LL.D.

THE Rev. Dr. Littledale, widely known as a theological controversialist, and one of the earliest contributors to the ACADEMY, died on the afternoon of Saturday last, January 11, at his chambers in 9, Red Lion Square. But it is not as a controversialist, nor yet as a theologian (though theology was his life's occupation), that he can fittingly be commemorated here. This is the place, however, to record his scholarship, wide as it was deep, and the skill with which he brought his stores of erudition to bear on all the subjects he touched when those subjects were within his especial range. As a critic of novels, which he read with extraordinary avidity, he often seemed to the present writer somewhat lacking in sympathy and discrimination.

Born at Dublin in 1833, he was educated at Trinity College, of which he became a foundation scholar, took a first-class classical B.A. in 1854, and the degree of LL.D. in 1862. Ordained in 1856, he subsequently held curacies both in Norwich and in London. The state of his health, however, for more than twenty

years past had prevented him from undertaking regular clerical duty; but he was continuously engaged in literary work mainly of a theological kind. His conspicuous ability soon brought him distinction, and he received the friendship of many eminent men. So many are his books that space forbids their enumeration. It must be sufficient, therefore, to say they consist of liturgical and exegetic, as well as controversial, works. The best known is, of course, *Plain Reasons against joining the Church of Rome*; and his recently published volume on the Petrine Claims was chiefly devoted to another aspect of the same subject. Besides writing constantly on ecclesiastical topics in the journals, he was the author of several important articles in the *Encyclopædia Britannica* and in the new edition of *Chambers's Encyclopædia*. He showed his versatility by translating into Greek verse Thackeray's "Little Billee," and the piece has obtained some celebrity. Nor was this the only instance on his part of literary *tours de force*.

It is in his private capacity that I wish more particularly to speak of Dr. Littledale here; for on theological questions we widely differed. When engaged in polemics he was, I suppose, a hard bitter: one who gave his opponents little mercy, and, therefore, received little from them in return. But, in private intercourse, there never lived a man whose charm of manner was more perfect; although a close observer could easily perceive the qualities which made his public career what it was. With his keen and clear, though deeply-sunken, eyes, and long grey beard sweeping over his breast, he always embodied my ideal of some benevolent and learned monk of the third or fourth century in the midst of an Alexandrian library; and his chambers, full of ecclesiastical ornaments, and resembling the abode of a recluse, heightened this impression. Nevertheless, his character had another, and very different, side. He was an excellent talker, and his humour was intensified by a perceptible brogue. No one liked better to tell a good story, or could tell it with better effect; and on such occasions he threw aside, almost with a boyish gusto, the bearing of the scholar. His library—an extensive and a most valuable one—was especially rich in tomes treating of the subjects in which he was a master; and he never seemed more thoroughly at his ease than when expatiating, to an appreciative listener, on the contents or merits of some half-forgotten folio. His own pleasure in such talk was very evident; and, as I write, I can see in imagination the student figure, bent with ill-health and study, yet moving with wonderful alertness among his beloved books. Nor was his library confined entirely to serious literature. The last time I saw him he showed me the tiny book he thought the smallest ever printed, and concerning which he had written to the *Fall Mall Gazette*. Few people, on looking at it, would doubt the correctness of his opinion. Meant for the waistcoat pocket, it was a bijou Annual, consisting of verses by L.E.L. and others, which almost required a microscope to decipher them.

Dr. Littledale suffered from a disease of the spinal cord, the nature of which, he told me, his physicians never fully understood. This prevented his travelling by rail, or taking carriage exercise, though, happily, he was able to walk with comparative comfort. He used laughingly to remark that his brain would never work except in sight of brick walls; and this, for him, was a fortunate circumstance, as he almost constantly lived in London. After all, what most impressed me about him was the cheerful and uncomplaining bravery with which he encountered, amid perpetual physical suffering (he said himself that he was never conscious of freedom from pain), the daily toil

that was to him a necessity. In this there was something noble and stimulating; and—to some of us, at least—the world without him will never seem quite so attractive.

H. T. MACKENZIE BELL.

## PERCY GREG.

MR. PERCY GREG, who died on Christmas Eve, was a native of Manchester, where he was born in 1836. His father was Mr. William Rathbone Greg, the well-known writer on social and economical questions. Mr. Percy Greg devoted himself to literature and journalism; and, after serving on the *Manchester Guardian*, removed to London, where he wrote leading articles for the *Standard* and other papers. Some of his earliest work appeared under the name of Lionel H. Holdreth. Two volumes, entitled *Shadows of the Past* and *The Spirit of Inquiry*, were radical in their tone, as to both theology and politics. The list of books published under his own name is lengthy: *Interleaves in the Work-day Prose of Twenty Years* (1875), *The Devil's Advocate* (1878), *Across the Zodiac* (1880), *Errant* (1880), *Ivy, Cousin and Bride* (1881), *Sanguelac* (1883), *Without God* (1883), *The Verge of Night* (1885), *The History of the United States* (1887). Mr. Greg was to the last a fierce partisan of the South in the war of the Secession, and the "Lost Cause" had no advocate on the other side of the Atlantic so warm and so implacable. Perhaps his best book is *Interleaves*—a little volume of verse that is very little known. Here too the Southern Confederacy is heroically sung; but, apart from these mistaken efforts, it contains "The Martyr of Doubt," "The Martyr of Faith," "Why should the Atheist fear to Die?" "Thy Kingdom come," and "Hallowed be thy Name." These pieces are expressive of widely different sentiments; but all are marked by strong poetic feeling. The two last-named have been included in the recent Hymnal edited by the Rev. John Hunter.

W. E. A. A.

## MAGAZINES AND REVIEWS.

THERE is a great improvement in the *Antiquary* with the new year. The articles, with but a single exception, are good. The chief fault we have to find is that the writers have too rigorously practised the art of compression. This may be wise where mere literature is concerned, but it is harmful when the writer is dealing with facts. The account of the magical processes used for the discovery of a theft of valuables from Holbeach Church is most curious. We should like to know whence it comes; from the records of the Star Chamber we imagine. Mr. R. C. Hope's article on "Holy Wells" is but a fragment. We trust it will be continued through many numbers. This is at present an almost unworked mine. Our own experience leads us to conjecture that St. Helen was a common patron of miraculous wells. Can anyone explain the reason? The Rev. G. F. Browne contributes a paper on a supposed Saxon altar-slab found at Cambridge. It is a relic well worthy of preservation. We do not see, however, any data on which to ground a theory as to its age.

THE *Theologische Tijdschrift* for January contains a very valuable article (forty-two pages long) by Dr. Kuonen on the history of the Old Testament priesthood and the antiquity of the priestly law. It is chiefly directed to removing the scruple which Graf Baudissin's recent work may have raised in some minds, as if the results thought to have been gained were insecure. Dr. van Bell discusses Paulsen's *System der Ethik*, and A. C. Leendertz treats of the posthumous work of Kant, *Vom Ueber gange von den metaphysischen Anfangsgründen der*

*Naturwissenschaft zur Physik*, and of an early Dutch "apostle" of Kant. Among other notices, that of Sayce's Hibbert Lectures, by Prof. Tiele, is attractive from its width of knowledge and geniality of tone. Nowhere has the author met with a kinder and juster appreciation than in this Dutch review.

### GLOSSES FROM TURIN AND THE VATICAN.

Turin: Dec. 19, 1889.

For the last seven weeks I have been gloss-hunting in the Latin MSS. older than the thirteenth century which are preserved in the libraries of Turin, Ivrea, Vercelli, Parma, Modena, and Rome. I now propose to lay before the readers of the ACADEMY—those especially who are interested in Celtic or in Teutonic philology—some of the results of my expedition. For the present I shall set forth my finds under five heads: (1) Old-Irish, (2) Old-Breton, (3) Anglo-Saxon, (4) Old-High-German, and (5) Mediaeval Latin. A list of ancient documents relating to the history and Latin literature of Great Britain and Ireland, which I saw in one or other of the aforesaid libraries, must be reserved for a future communication.

#### I. OLD-IRISH.

One of the Bobbio MSS. now in the Biblioteca Nazionale, Turin, is an eleventh-century copy of Walafrid Strabo's Life of S. Gall, marked F. IV. 24. The last folio (93) of this codex is palimpsest, the original writing being a fragment of a Latin version of the second Epistle General of Peter, in an Irish hand of the ninth century. This fragment contains many glosses—some in Latin, others in Irish. Of the latter (eighteen in number) the following are specimens: Recto—*ni freedireci* (gl. non praesto sunt haec); *cenudea* [f] *issidi* (gl. et quidem scientes); *inesonmi* \* (gl. suscitare uos), *noh teatidsi* (gl. ut frequenter habere uos possitis). Verso—*inmar* (gl. quasi), *glidsete* (gl. rugientibus); *gende* (gl. acturi sunt); *forbriste* (gl. obpresum); *inna cor l. inna ewilech* (gl. nefandorum); *adnoodor* (gl. reseruire); *is dadr duib* [leg. *duab*] *ci forrgot* (gl. irrationabilia peccora), and *i nerti* (gl. fortitudine), where *nerti* is the dat. sg. of *neric* = W. *nerthedd*.

One of the fragments in a portfolio in the same library, marked F. VI. 2, is a commentary on S. Matthew, c. 27, also in an Irish hand, of the ninth century. Here, over "iesum flagellatum," the scribe has written *disse con beto*, which seems to mean "forfeiture without faults" (*beto*, acc. pl. of *bét*). I miscopied this gloss in 1861; and in consequence, my *Goidelic*, p. 2, and Prof. Zimmer's *Glossae Hibernicae*, p. xviii, require to be corrected.

In the Vatican library, also, I found, in the MSS. marked Palatine 68 and Regina 215, a few Irish glosses (e.g. *fer* gl. herba, *botha* gl. tabernaculis, *barr* gl. pilliculus, *olban* gl. brucus), which had not previously been noticed. But they are of small importance, unlike, in this respect, the Old-Breton glosses, which will now be set forth.

#### II. OLD-BRETON.

The Old-Breton glosses in the Vatican library are twenty-eight in number, twenty-five in a tenth-century copy of Orosius' *Historia*, written at the cost of a deacon named Lioemonoc, and now marked Regina 296, and three in a twelfth-century copy of the same work marked Regina 691. The rarity of Breton glosses, and the light which they often throw on the other Celtic languages, make this find not only interesting but important.

Regina 296.

- Fo. 3b 1, triquadrum *triohnoe* [= Irish *trinihnech*].  
15a 2, placito *ear*. in contionem (*sainis*) pro-  
traxit.  
27b 1, obses *gunistil*.  
32a 2, spiculis .i. tellis .i. *guuguoinou*.  
34b 2, conducunt .i. *condadlant* .i. conduc-  
tionem faciunt.

\* This gloss, which means "wherein we shall arise," is obviously misplaced, as it refers to the "tabernaculo" (corporis) immediately preceding "suscitare uos."

- Fo. 35a 1, duas factiones .i. *guerin*.  
35b 2, pulchibus *euenn* [W. *chwean*].  
36a 1, nauseantem *alemauha*.  
36a 2, proletrarios *erublobion*.  
37b 2, hebesceret *bline* .i. stupesceret.  
40a 2, austulit .i. *guutricet*.  
58a 1, ademptatis [leg. *ademptis*] *guuprinsti-*  
*cion*.  
58b 2, ammentis .i. *inbisiou*. 74b 2, ammenta  
.i. *inbisiou*.  
59a 1, stratoris .i. *saumucou* [from *sagma*].  
59b 1, pessum .i. *in-madau* [= Old-Irish *im-*  
*mada*].  
64a 2, sarmentis .i. *uineae* purgamentis .i.  
*minutolou*.  
70a 1, pendulo [rectius *putres*] *boco*.  
73a 1, aestuaria .i. *morgablou* .i. per quae mare  
reciprocum tum accedit tum recedit.  
73b 2, Trinquantum firmissima ciuitas .i. ciui-  
tas quae britannice dicitur *torntrient*.  
75b 1, agger .i. *cateluit* .i. pice .i. a pie .i. *esuo*  
[leg. *ueuo* or *sebo*] .i. *soui*.  
100a 1, a burgos .i. *burgolion* ["Burgundiones"]  
a burgi .i. *burgolion*.

Regina 691.

- Fo. 50b, iupensis .i. *impineticion*.  
51b, gestatorum .i. *eusouion*.  
53a, corbem .i. *caguel* [from the Low-Latin  
*cavella*].

Of these glosses *sainis*, *erublobion*, *torntrient*, and *eusouion* are obscure to me, and I shall be grateful to any Celtic scholar who will explain them. I conjecture that the second stands for *eru-blobion* "agrestes," "coloni," where *eru* is = Corn. *eru* (gl. ager), W. *erw*, and *blobion* is a mutation of *poblion*, pl. of *popl* = Lat. *populus*. There is also in Regina 465, fo. 83a, a list of the bishops of Nantes, among which are some Latinised Breton names, sg. Nonnechius, Alannus, Trugarius.

#### III. ANGLO-SAXON.

There are at least three fragments of Anglo-Saxon prose in the Vatican library. The first in Regina 497, fo. 71b, is a portion of Alfred's translation of Orosius, book iv., c. 11. The second, in Regina 946, fo. 75b, is the introduction to, and the first section of, the law of King Ethelred printed in *Ancient Laws and Institutes of England*, i. 304, where the introduction is omitted. The third, in Regina 1283, fo. 114b, begins, "On sumum geare bið se mōna .xii. siðum geniwod, fram þare halgan eastertit," and agrees with the translation of Bæda de temporibus, printed in Cockayne's *Leechdoms*, iii. 234, 248, 250. All these fragments, as I learn from Prof. Napier, have been published by Prof. Steinmeyer in the *Zeitschrift für deutsches Alterthum*, xxiv. 192-3. But Steinmeyer seems to have missed the following glosses, which Mr. Lindsay and I found in a copy of Bæda's hexametrical poem on S. Outhbert's miracles, marked Regina 204. I use *w* for the rune *wen*.

- Fo. 5b, Peruigil én (*nu*) modico magnaia tem-  
pore crevi.  
8b, Ipsa sui leuitate perit. patriasque (*geeynde*)  
sub umbras (*under scada*)  
17a, Caederet ut pecori arboreo de pabula cono  
(*i. coppe*).  
20a, Qua (*onðære*) uigil (*i. weart*) e speculis  
pernox seruauerat (*i. weardude*) horam  
[hora, Giles].  
20b, Elatos coram gremio (*on fayme*) leuis in-  
deret arcae.  
21a, Hanc findi placuit, medium (*healf*) pia  
membra receptant,  
Seruatur medium signi memorabilis  
(*gemyn*) index.  
24a, Atque genas maculis liuor (*lel*) respergit  
adurens (*wealende*).

The context of each of the above lines may be found in Giles' *Venerabilis Bedae Opera*, i., pp. 6, 12, 24, 28, 29, 33.

There are also, in a calendar prefixed to Regina 12 (an eleventh-century codex which formerly belonged to S. Edmund's in Suffolk), twenty-one Anglo-Saxon names of male and female saints Latinised and in the gen. sg.

#### IV. OLD-HIGH-GERMAN.

There is a large number of Old-High-German glosses in the Vatican Library, some of which have been published by Prof. Steinmeyer in his *Althoch-deutsche Glossen*, ii. 409, others (from Regina 1701) by M. L. Duvau in the *Mélanges de l'Ecole française de Rome*, t. vii., and in the *Mémoires de la Société de Linguistique de Paris*, t. vi., pp. 359-367. So far as I can ascertain, the following have not yet appeared in print, though Bethmann mentioned the existence of some of them in the *Archiv der Gesellschaft für ältere deutsche Geschichtskunde*, vol. xii. pp. 258, 332, 333.

Vatic. 7222.

This is a collection of canons, written apparently in the ninth century. At the end (pp. 488, 489) is a large number of glosses in double columns, headed *Incipiant Glossae*. Most of these are in Latin; but among them are the following Old-High-German:

Seditiosus id est qui rixas et dissensiones uel iniurias necnon qui dicitur in rustica parabola *ungarch*. Pernitiosum quam per peius .i. *frauali*. Refricentur rident (leg. *ribent*?) Pernitio est *freisa* ist. Sollicitare *halon*. Suggestionem *manunga*. Proterius *abuh*. Emergentes *farsenchen*. Conqueri uel quæsti conplangere .i. *chumen*. Nihil obesse *Niomet* *nierrae*. Ignauia *unuietuan*. Ludicris *einu(u)gi*. Fraudes *furationes* .i. *feich*.

So far as they go, these agree closely with the glosses printed by Steinmeyer, ii. 89-90 (No. DLXXXVII.), from MSS. in Paris and Rheims.

Palatina 242.

This comprises an eleventh-century copy of certain prose works by Sedulius Scottus. In the part relating to S. Jerome's prefaces and prologue to the Gospels there are the following Old-High-German glosses:

Fo. 9b, collationem *cesamene prahiti*. temeritate *frauali*. 10a, Exemplaria *pildpuoch*. 10b, Exemplar *pildpuoch*. 12a, imbibent *keslinton*. 12b, imbibit *keslont*. a temerariis *frauallen*. 13a, arguta .i. *subtili chleiner*. suspitionem *uidarsihl*. *zurtriuuida*. solidissimum argumentum *chleini*. *list*. maledicos *skeltarra*. 14a, maledicorum *skeltarra*. 15a, A uitiosis interpretibus .i. *malis puozu-wirdigen*. dormitantibus .i. *indoctis propria incuria captis engeu(a)ren*. 15b, notauit *fersluoc*. institutum *kemsintat*. cum industria *kenuicrido*. *khleini*. *klesti*. *uistume*. 18a, emendarios *puozzilapuch*. hebraice ueritatis consideratione *kenuicrido*. 19b, industria .i. *ingenio klesti*. 20a, de curiosis *for-aklinen*. *firnuizgermen*. 21b, ceterum *andarstabo*. 23b, argumento *chleini*. 25b, recurrens *uidaril-lente*. 23b, de continuatis *samahafsten*. continuatas *samahafsten*. 56a, sperat *ferdingit*.

There is also in fo. 29b a gloss on "praesig-nauerint," which I could not read with certainty. Perhaps it is *keechonont*.

Regina 469.

A tenth-century copy of Walafrid Strabo's *Carmina*. At the end are three or four German glosses, written as *probationes pennae*, one of which is *mitra luot*.

Regina 598.

This is a collection of fragments of different codices. On fo. 16b is a small Latin glossary, in which is catax *dehohalto*. And on fo. 26 is a piece in a hand of the tenth (?) century, entitled *Epistola Hypocritas*, which contains the following glosses: 26a, alopitia [*ἀλωρεία*] *erint*. scrofae *pula*. 26b, nasturtium *eresso*. ciliacus *kel:unt*. desintheria *askan*. emorroidas *pula in arse*.

Regina 1861.

This is a copy of Chalcidius in Timaeum. It contains on fo. 4a a single Old-High-German gloss, which is written in cipher, namely: *oribis zzbgbnifkspn*. Here each vowel is represented by the consonant which in the Latin alphabet immediately follows it. Read, therefore, *uuaganleison*. In Regina 356 there are eighteen Old-High-German glosses in a similar cipher, which have been published by Steinmeyer.

\* Half of the third letter of this word has been cut off by the bookbinder.



## Palatina 288.

This codex (in 8°, ff. 302), written in the eleventh century, contains, besides a number of biblical glosses, Baeda super Tobiam, Rabanus Maurus super nonnullos libros bible, tracts on the Sacraments, quaedam ex iure canonico, &c. The glosses are in ff. 53a—61a. Most of them are in Latin; but the following late Old-High-German occur:

Fo. 54b, Virgultum *sumerladda*. leuigatus *githi-genen*.

55a 1, craticula *huri*. a crater *rost*. ex occipicio *innullon*. capitulum *houbitloch*. Feminalia *lin bruch*.

55a 2, Reticulum *nesi*. iecoris *leberum*. piperis *pefferes*. Acet[a]bulum *ezechfaz*. in finibus *in dagon*.

55b 1, Strues *huffo*. Ascellas *ocheson*. tenuis (leg. *azyra*) *derbi*. Renunculi *lumbola*. Noctua *uula*. niticorax [*vukri-kópax*] *nathram*. Bubo *huwo*. onocrataton *hordumel*.

55b 2, Vpupa *vidsheffo*. Stellio *mol*. Talpa *mul uelph*.

56a 1, Nouerca *stifh mader*. Gupus *hoyer\**. Lippus *weihouger* l. *surouger*. Colonius *knet*. Cicatrix *uestigium* vulneris *klewei*. Liba *flado*. Spatulæ *suerdelon*. i. elata folia palmarum eo quod erecte et spatia. i. gladiis sunt similes. Mortarium *mursert*. Batilla *seuola*. Zelotipie *uiruesgerni* (over *vo* is written *f*, over *eg* is written *ho*).

56a 2, Acinum. uilis potus seruorum uisibus aptus. id est *larun*. Popa [leg. *pepo*] *pedema*. Enigma *redilas* questio obsecura. Lupanar *huarhus*.

56b 1, Manzer *hurkint* filii scorti. Procaz *fraror* improbus. protelentur *gilnet* werden.

56b 2, Amici hironice dixit. i. *munic*.

57a a, Siro quando per iota. (i. *iota*) scribitur *thaho* significat. Vnde *sirtes* dicuntur.

57b 1, sudes stipites *sticken*.

57b 2, Anaboladium *sababan* [leg. *saban*] amictorium lineum feminarum quo humeri operiuntur. Stuppa *auircke*. i. canabi *hánaffes*. Aria *denns*. i. *houentat*.

58a 1, campestris pharan. *gefildi*. Subtemen *uenal*. In canalibus in *nóhin* l. *dragin* (o written over a) *Palcae stro*. Vadum *urt* [leg. *vurt*]. Sicel hebraice genus ponderis. i. *vnza* (i. written over v). Theristrum *hulleduch*. pallium subtilissimum dicitur quo in estate mulieres utuntur. Pincerna *butigilari*. Pistor *druchsezo*. Canistrum *zeina*. Conicior interpres *radissari* (e written over the second a).

58a 2, Diuersorium *gastmisi*. Marsupium *sekkil*. Aerarium *drese hus*. domus ubi acs ponitur. Loculus *ketti* (f), in marg. *beddi*. Fiscellam *curbilit*. Scirpeum *binizzin*. i. in carecto in *binisse*. in loco palustri ubi carex habundat. in papi- rione in *binissenfasse*. Rubus *dorn studa*. § lignum spinosum.

58b 1, Sciniphes *knelliza*. Patruelis *fliteren sun* (in marg. *federen sun*). Adpensum *cucagum*. coturnices *quahtelun*. Pilo. *tonsum stamphe*.

58b 2, Coriantrum *colander* (v written over o). Subula *sulla*. Stips *gizing*. Contestare *zigurcundine*. Luscus *einoger*. Scabro *hurnis*. Sperulas *scibun*. Emunctorie. *klui*. i. *klufdun* quibus candelæ munda- tur. Fibula *nuga*.

59b 2, Cucuma *cohma*. fuscina *kroovel*. fenus *ueddi*. sistarcie *malaha* l. *daaga*.

60a 1, fornix *suidugo*. Cubitus *clafdera*. Palmus *munt*. Cassis *helm*. Ocrea *beinberga*. formella *formizzi*. i. caseus. Perendie *egesteren*.

Fo. 60a 2, Alligatura *hangilla*. Capsella *capsilin*. 61a 2, De dolatis lapidibus *gimeseton steimon*. Coccleae *scale* l. *uentilachin*.

There are many German names in Vatican 3101, fo. 73, which would be worth copying for a new edition of Förstemann's *Altdieutsches Namenbuch*.

## V. MEDIAEVAL LATIN.

Turin, Bibl. Nazionale, F. IV. 12 (Vita Colum- bani), fo. 1, paróira genus nauis. scarbea aspera. lintris nauis. ascoque\* similiter genus nauis.

The following are from the Vatican library: Regina 849 (Canones, saec. x.), fo. 115a, tumultu nauis; 115b, tumultus nauis. Hence (and not from *noza* or *nausea*) is the French and English *noise*.

Regina 549 (Gesta Francorum, saec. xii.), fo. 136b, col. 1. Ite et forsitate [in marg.] teutoni- cum uerbum, id est inquire.

Regina 81 (Hisperica Famina, saec. x.), fo. 1b, iduma. manu. 8a horanos caelum. 10b trabias uestes regales. Here *iduma* seems formed from the Hebrew *yādhayim*. *Horanos* is, of course, *ὀψαρές*, and *trabias* *trabeas*.

Vaticana, 7222, p. 488 (glossary to canons, saec. x). Obtiti tituli. Philasteria. id est .x. uerba legis, uel scriptura usua quod ligat homo aut super caballum aut super caput suum. P. 489. temellici† ioculatores. tafidus credulus. Appareor oboedior. Lesus debitor. Perfindiant. perueniant. Deceisor. disceptor. Plastum. homo uel corpus. Telleum terrestre. Affiam. animam. Rentur sperant. Contant. temptant. Penplices quincupli. Quamplices quadrupli. Circumcelliones qui e diuersis cellis circumueunt.

But the greatest collection of strange Latin words in the Vatican library is in Vatic. 3321—a seventh-century codex in uncials—whence it has just been printed by Goetz, in the fourth volume of the *Corpus Glossariorum Latinorum*, pp. 3-198. Of these words, the most interesting, perhaps, is *uidubium*, † a loan from a Gaulish *uidu-lion*, re- presented by the Irish *fid-ba* (gl. falcastrum), the Prov. *vezoig*, and the French *vouge*, as to the ety- mology of which, all that Littré says is "Origine inconnue."

WHITLEY STOKES.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

ROSENBERG, A. Aus der Düsseldorfer Malerschule. Studien u. Skizzen. Leipzig: Seemann. 45 M.

## HISTORY.

HANSEN, G. v. Alte russische Urkunden, die im Revaler Stadarchiv aufbewahrt werden. Reval: Kluge. 2 M. 50 Pf.

PUBLICATIONEN aus den k. preussischen Staatsarchiven. 41. Bd. Protokolle u. Relationen d. branden- burgischen Geheimen Rathes aus der Zeit d. Kurfürsten Friedrich Wilhelm. Von O. Mein- ardt. 1. Bd. Bis zum 14. Apr. 1643. Leipzig: Hirzel. 20 M.

## THEOLOGY.

KUENE, A. Historisch-kritisch Onderzoek naar het Ontstaan en de Verzameling van de Boeken des ouden Verbonds. Tweede Deel. De profetische Boeken. Leiden: Engels en Zoon. Fl. 5.65.

## PHYSICAL SCIENCE.

ZITTEL, K. A. Handbuch der Palaeontologie. 1. Abth. Palaeozoologie. 1. Lfg. 8 M. 2. Abth. Palaeo- phytologie. Bearb. v. A. Schenk. 8. Lfg. 3 M. 60 Pf. München: Oldenbourg.

## PHILOLOGY, ETC.

BIDDER, H. De Strabonis studiis Homericis capita selecta. Königsberg-I.-Pr.: Koch. 1 M. 50 Pf.

HARTMANN, J. J. Analecta Xenophontea nova. Leiden: van Doesburgh. 5 fl. 80 c.

ΚΟΥΤΟΥΝΗΣ, Σ. Δ. Διαρθρώματα εἰς τὰ ἔθνηκα Ἑσπεριῶν τοῦ Βυζαντίου. Ἐκδομένης α'. Jena: Doebereiner 6 M.

KUTNER, M. Das Naturgefühl der Altfranzosen u. sein Einfluss auf ihre Dichtung. Leipzig: Fock. 2 M.

\* See Ducange, s.v. *ascus*.

† The first letter is doubtful. Read *thymelici*.

‡ It occurs on fo. 141a (*Corpus G. L. iv. 171*): *Sica* genus armorum est simile *uidubio* [leg. *uidubio*]. Ducange's *bidubium* is corrupt. See Thurneysen in Kuhn's *Zeitschrift*, xxxi. 83-84.

## CORRESPONDENCE.

THE LINE-NUMBERING IN BROWNING'S "RING AND THE BOOK."

London: Jan. 14, 1890.

Mr. Benjamin Sagar, of Willow Bank, Heaton Moor, near Manchester, has already started work upon his self-imposed task, the compilation of a Subject-and-Word-Lexicon to Browning's Works. I having told him the established rule for numbering broken lines of verse—that all bits of one line counted as a single whole—he called my attention to the fact that this was not the system adopted in *The Ring and the Book*; for in that poem, the only one of Browning's which was published with line-numbers, every half-line was counted as a whole one. Incredible as this statement appears, it is nevertheless true. Not only in the original edition printed by Smith, Elder & Co., but in the reprint in the sixteen-volume edition of Browning's Works, printed by Spottiswoode & Co., the two opening half-lines of the poem—

"Do you see this Ring?"

'Tis Rome-work, made to match"—

are numbered as two whole lines, and so are every other two halves or parts right through the complete work. Needless to say that the blunder was not Browning's. His MS. has no such numbering, as the facsimiles in the *Pull Mall Budget* of December 19, 1889, show. This mis-numbering of *The Ring and the Book* escaped my notice when compiling my *Browning Bibliography*, though I had corrected mistakes in the numbering of the "Globe" Shakspeare.

All Browning students will wish Mr. Sagar success in his arduous undertaking. Possibly some may care to offer him help.

F. J. FURNIVALL.

## MIDDLE-ENGLISH NOTES.

London: January 11, 1890.

By way of supplement to my remarks on the word *tryst* in the ACADEMY of this day, I wish to remark that Du Cange gives *terstra* as a variant of *tristra*, and that a poem of Frois- sart, cited by Lacurne, has *tristre* (maso.), apparently in the sense of *tertre* "mound." These facts seem to point to the identity of the words *tristre* and *tertre*. The latter word occurs in the sense "piece of ground" as well as in the sense still current. The derivation from *terrae torus*, sanctioned by Diez, Scheler, and Littré, is surely not phonetically possible. I do not know whether Romanic philologists will entertain the suggestion that *terra* may, in Gaul, have given rise to a derivative of the form *\*terristrum*, *\*terristra*, with the accent fluctuating between the first and the second syllable. If this hypothesis is admissible, it will, I suppose, account for the forms *tristre*, *terstre*, *tertre*, and also for the twofold sense in which *tertre* occurs; and the original English meaning of *tristre*, *tryst* would be the "portion of ground" assigned to each person in certain modes of hunting. The wider sense "rendez-vous" might easily have been developed from this, and it is very likely that the word would be at an early period confused with *trist*=*trist*.

HENRY BRADLEY.

"RAGMAN," "RAGMAN-ROLL."

Wimbledon: Jan. 13, 1890.

With reference to Mr. Bradley's remarks on this word in the ACADEMY of January 11, I can state that the records in connexion with the financial operations of Richard II. and Richard III. make it clear that a "ragman" or "rageman"—I believe the word is spelled both ways—meant simply a bond or personal obligation; in legal phrase, a "deed poll," as

\* *houer* (gl. *gippus*), Reg. 1701.

† *morsart*, Reg. 1701.

‡ = *auircke* (gl. *stuppa*), Reg. 1701.

§ *studa* (gl. *frutex*), Reg. 1701.

|| = *nuga* (gl. *lunula*), Reg. 1701. Cognate with Old-Irish *nase*.

¶ A loan from *formaticum*, whence *formaggio*, *fromage*. The "*forinizzi*" in Steinmeyer, i. 407, is obviously a scribal error.

opposed to an indenture. The "ragmans" of the two Richards were money-bonds, which the gentry were required to subscribe for amounts corresponding to their means. The "ragmans" of the Scottish gentry were bonds of personal allegiance to Edward I. A ragman-roll is simply a file or engrossment of ragmans or bonds; as an indenture roll is a file or engrossment of indentures.

The historical "Ragman-Roll" might be rendered in modern English as "Roll of the [homage] bonds [of the Scottish gentry]." On the etymology of the word I can throw no light.

J. H. RAMSAY.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 19, 4 p.m. South Place Institute: "National Life and Thought among Gipsies," by F. Hinde Grooms.

MONDAY, Jan. 20, 4 p.m. Royal Academy: Demonstration, "The Trunk," I., by Prof. J. Marshall.

8 p.m. London Institution: "Coal and what we get from it," by Prof. R. Meldola.

8 p.m. Royal Academy: "The Old Masters' Exhibition of 1890," V., by Mr. J. E. Hodgson.

8 p.m. Aristotelian: "The Universals," by Mr. M. H. Dziewicki.

8.50 p.m. Geographical: "Mr. J. R. W. Pigott's Journey to the Upper Tana in 1889," by Mr. E. G. Ravenstein; "The Mouths of the Zambesi," by Mr. Daniel J. Rankin.

8 p.m. Society of Arts: Cantor Lecture, "The Electromagnet," I., by Prof. Silvanus P. Thompson.

TUESDAY, Jan. 21, 3 p.m. Royal Institution: "The Post-Darwinian Period," I., by Prof. G. J. Romanes.

8 p.m. Society of Arts: "Tea, Coffee, and Cocoa Industries of Ceylon," by Mr. John Loudoun Shand.

7.45 p.m. Statistical: "Popular Education in England and Wales since 1891," by Mr. Rowland Hamilton.

8 p.m. Civil Engineers: Discussion, "Recent Dock Extensions at Liverpool," by Mr. G. F. Lyster.

WEDNESDAY, Jan. 22, 4 p.m. Royal Academy: Demonstration, "The Trunk," II., by Prof. J. Marshall.

8 p.m. Geological: "The Crystalline Schists and their Relation to the Mesozoic Rocks in the Lepontine Alps," by Prof. T. G. Bonney; "The Variscite Rocks of Mont Genève," by Messrs. Grenville A. J. Cole and J. W. Gregory.

8 p.m. Society of Arts: "Vision-Testing for Practical Purposes," by Mr. R. Brudenell Carter.

THURSDAY, Jan. 23, 3 p.m. Royal Institution: "Sculpture in Relation to the Age," I., by Mr. E. R. Mullins.

6 p.m. London Institution: "The Shape of Leaves and Cotyledons," by Sir John Lubbock.

8 p.m. Royal Academy: "The Old Masters' Exhibition of 1890," VI., by Mr. J. E. Hodgson.

8 p.m. Electrical Engineers: Discussion, "Electricity," by the President.

FRIDAY, Jan. 24, 4 p.m. Royal Academy: Demonstration, "The Upper Limb," I., by Prof. J. Marshall.

7.30 p.m. Civil Engineers: Students' Meeting, "The Up-keep of Metalled Roads in Ceylon," by Mr. T. H. Chapman.

8 p.m. Philological: A Dictionary Meeting, by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "The Scientific Work of Joule," by Prof. Dewar.

SATURDAY, Jan. 25, 3 p.m. Royal Institution: "The Natural History of the Horse and of its Extinct and Existing Allies," I., by Prof. Flower.

8.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*The Language of the New Testament.* By the late Rev. William Henry Simcox. (Hodder & Stoughton.)

It is curious to look back now, as one may so easily do with the help of one's Winer, on the controversy that went on for something like two centuries or more about the language of the New Testament: one party maintaining that it was the best and purest of Greek, except perhaps where a Hebraism was purposely introduced to express that for which any other language was inadequate, on the principle, no doubt, that the Holy Spirit could not commit a solecism; the other following the lead of Erasmus in contending that the speech of the Apostles was altogether rude and unpolished, and remote from the accuracy and elegance of the classical writers.

The commonsense view would seem to be

that the authors of the New Testament wrote in the current Greek of their day; that this language, having been modified by the course of time and by the many disturbing influences to which it would be exposed in its rapid diffusion among the different peoples embraced in Alexander's empire, could not be pure Greek according to the standard of Plato or Demosthenes; that, being men of various degrees of culture and capacity, the New Testament writers would use this language with different degrees of elegance and mastery; and that, so far as, in their hands, it received any foreign colouring, that colouring would be Hebrew. This is the view which, I suppose, now universally prevails, though it may be, perhaps, that a certain pedantry still influences our exegesis, and that help in the interpretation of the New Testament has not yet been sufficiently sought from modern Greek. It is certainly the view taken in this excellent little work; and nothing could well be better in its way than Mr. Simcox's short introduction, in which he treats of the "the Greek Nation and Language after Alexander," and shows how inevitable it was that the new Greek should be a modified form of Attic, but with a tendency to break up into new varieties under the widely differing influences of particular localities.

In his first chapter Mr. Simcox goes on to treat specially of the language of the Jewish Hellenists, which he describes as

"a form of the post-Alexandrine or 'common dialect' of Greek, modified partly by the local or dialectal peculiarities of Alexandria and its neighbourhood, but more extensively by a simplification of grammar and idiom, by an abandonment of the antithetical and rhetorical form of sentence usual in classical Greek, and by some adoption or imitation of Semitic idioms, or at least the choice of such Greek idioms as resembled the Semitic most."

We may or may not agree with him in thinking that this language was specially designed by Providence as a medium of divine revelation; we may possibly think him too sweeping in characterising the Greek of the New Testament as a whole, without distinction of authors, as "half-Hebraised," and as "neither a very elegant nor a very expressive language"; but no one will dispute with him that it is "a many-sided language, an eminently translatable language." Yet this is certainly true in differing degrees of the different books of the New Testament.

It is not necessary to follow the author in his detailed treatment of the characteristics of New Testament Greek in its various grammatical relations; but one great merit of the work may be pointed out—that it draws the line so firmly between grammar and exegesis, letting neither intrude on the province of the other. Thus, in regard to John i. 1, there is the very just remark that *Θεός* in the last clause of the verse is without the article, not because John either wished to teach Arianism on the one hand, or to avoid Sabellianism on the other, but simply because it is the predicate in the sentence. It may be noticed, too, in reference to another vexed passage, Titus ii. 13, that Mr. Simcox decides unhesitatingly against the text of the Revised Version, for the less orthodox (if it be so) of the two possible versions, regarding *Θεοῦ* and

*σωτήρος* as two Persons, though only the former has the article. The same remark, of course, applies to 2 Peter i. 1. "The gen. *ἡμῶν*," says Mr. Simcox, "which is expressed in St. Paul and supplied in St. Peter, makes *σωτήρος* sufficiently definite without it." In fact, may we not add, if Paul had been thinking of only one Person, he would have written *τοῦ μεγάλου Θεοῦ ἡμῶν καὶ σωτήρος*? This, however, is just what the author of 2 Peter does write, omitting the *μεγάλου*; and ought we not therefore to have a different rendering there, though this was not Mr. Simcox's opinion?

It is but right to say, before concluding this notice, that those who possess Winer's *Grammatik* need not think that they will find they have nothing to learn from this much smaller and less complete work, which is, notwithstanding, evidently the result of independent study and scholarship. The only fault to be found with it is perhaps its name, which seems to promise more than is either performed or attempted. It is really a work on the *grammar* of the New Testament language; but the work of another recently deceased Oxford scholar—Dr. Hatch's *Essays in Biblical Greek*—shows that the dictionary offers a yet almost unexplored field to the student.

ROBERT B. DRUMMOND.

#### MATHEMATICAL BOOKS.

*American Journal of Mathematics.* Vol. xii., Nos. 1, 2. (Baltimore.) These two numbers contain five memoirs. Mr. A. R. Forsyth writes on "Systems of Ternariants that are algebraically complete" (pp. 1-60, 115-160). The memoir is divided into three parts, and deals with "the theory of the algebraically independent concomitants of ternary quantics, taking as the starting point the six linear partial differential equations of the first order satisfied by them." Numerous tables accompany the text, and an abstract puts the reader *en rapport* with the matters discussed. Captain (now Major) MacMahon follows up previous work (see Vol. xi., No. 1) by a "Second Memoir on a New Theory of Symmetric Functions" (pp. 61-102). In connection with this, reference is made to the writer's paper on "Symmetric Functions and the Theory of Distributions" in vol. xix. of the London Mathematical Society's *Proceedings*, and to the "Théorie des Formes Binaires," by Faà de Bruno. In a note, "De l'homographie en mécanique" (pp. 103-114), M. P. Appell applies the principles of central projection, "au mouvement d'un ou de plusieurs points libres sollicités par des forces qui ne dépendent que des positions des points." In Vol. x., M. Humbert gave some theorems relating to the orientation of systems of lines; these and some more general results due to Laguerre and Humbert are interestingly discussed by Prof. Franklin in an article "On some Applications of Circular Coordinates" (pp. 161-190). In a memoir, which is preliminary to a discussion of groups of rotations in four-dimensional space, Mr. F. N. Cole writes "On Rotations in Space of Four Dimensions" (pp. 191-212) under the heads of (1) Linear Configuration, and (2) the General Theory of Rotation, in four-dimensional space. The first number is illustrated with a portrait of the distinguished mathematician Poincaré—for so we read the name after a painful consideration of the autograph signature.



*Algebra: an Elementary Text-Book for the Higher Classes of Secondary Schools and for Colleges.* By Dr. G. Chrystal. Part II. (Edinburgh: A. & C. Black.) Such a work as this is sure to win universal approval. The author knows well what he wants to say, and says it so as to be understood by his readers. He need hardly have apologised for delay; for, considering the great store which is opened up to the student, the wonder is how, with the great press of other work, he could bring out such a volume in so short a time. In this place we need only say that all is of the best, and we shall confine ourselves to a brief résumé of the subjects discussed. Chapter xxiii. is on permutations and combinations; xxiv., on the general theory of inequalities; xxv., on limits; xxvi., on the convergence of infinite series and of infinite products; xxvii., xxviii., on the binomial and multinomial series for any index, and on exponential and logarithmic series; xxix., on the summation of the fundamental power-series for complete values of the variable; xxx., general theorems regarding the expansion of functions in infinite forms; xxxi., summation and transformation of series in general; xxxii.-xxxiv., on continued fractions; xxxv., general properties of integral numbers; and xxxvi., on probability, or the theory of averages. Those who have read the first part will be prepared to find that this bare enumeration conceals very much more than meets the eye in reading it. In addition to a skilful arrangement of other men's proofs, there is constantly cropping up some neat addition of the writer's own, and all is vivified by the touch of a master hand. Not the least interesting feature is the frequent "Historical Note." We have noted a few trivial mistakes in examples; but such a work must be thoroughly studied before one can detect errors of importance, if such exist.

*Key to Todhunter's Integral Calculus.* By H. St. J. Hunter. (Macmillan.) The book before us must have occupied the author many hours, for there are many tough questions which he had to tackle. Not content with single proofs, in many cases he indicates alternative methods. As is fitting, the solutions of the questions in the earlier chapters are given in some detail; for the student who can grapple with the advanced questions wants little more than a hint, and, in fact, prefers to do the greater part of the work himself. Our remarks must not be supposed to imply that there is any scamping in any part, but in the elementary parts every little step is clearly put before the student to meet the case of ordinary readers who want little more than these elementary chapters. Here and there some students will solve the questions in other ways, but it is a matter of taste in some cases whether these solutions would be better than those here given. The solutions are clearly stated, and sometimes illustrated by figures which are a great advantage. The exigencies of space have caused in some cases a putting down of the solution in a form which jars upon our feelings.

*Hydrostatics for Beginners.* By F. W. Sanderson. (Macmillan.) This is a capital introduction to the subject. In the case of beginners, the author considers it necessary that the experiments should be worked concurrently with the class work, and that all the class should be working the same experiment at the same time. A great number of experiments are described, and well illustrated by diagrams; and a large collection of exercises is furnished, which ought to drive the instruction given in the text well home. Ample information is given as to how the work may be used with large classes, and as to the apparatus required. Sets of examination papers are furnished at the end. For an

elementary course on Hydrostatics we know of no better book than this.

*The Shorthand of Arithmetic.* By J. Jackson. (Sampson Low.) This work is intended to be "a companion to all arithmetics for teachers, students, middle and upper forms, and candidates preparing for examinations." We had occasion to speak favourably of the author's previous work, entitled "A Practical Arithmetic," which commendation we can extend to the small book before us. It is not intended to supersede any text-book, but to be a companion to all of them. The methods are very compendious, but we should imagine that many, if not all of them, are in more general use than Mr. Jackson supposes. He himself remarks that "the large majority of the abbreviations are taught by the best masters in nearly all our large and important schools, but no text-book, so far as the author knows, has attempted to deal with them in a separate compilation." The whole field of arithmetic is treated under forty-three methods. There is special insistence upon the short methods, in the elementary parts, as in contracted division, advocated by De Morgan. Such a book as this is likely to be of special use for "commercial" examinations.

*First Mathematical Course:* comprising Arithmetic, Algebra (to Simple Equations), and the First Book of Euclid. (Blackie.) The special object of the compiler is to write a book "adapted to the requirements of the examinations of the Science and Art Department in Mathematics, First Stage." From our knowledge of what is required for these examinations we can recommend this work as a capital handbook for junior students. It is furnished with a good collection of exercises in all the subjects, and contains in addition specimen papers set during the last three years, and also numerous exercises culled from the papers set during the years 1877-1886.

*Key to Lock's Arithmetic for Beginners.* By Rev. R. G. Watson. (Macmillan.) The solutions are well arranged, concisely stated, and yet give ample information. The proof sheets have passed under Mr. Lock's eye, and the fact of the publication of the work proves that the solutions have his approval. The result is a useful book for both teachers and students.

#### SCIENCE NOTES.

PROF. MARSH has described and figured in the *American Journal of Science* the skull of a gigantic horned reptile termed *Triceratops*, belonging to his group of *Ceratopsidae*. The skull is larger than that of any land-animal, living or extinct, some specimens indicating a head more than eight feet in length. The huge skull was furnished with a sharp cutting beak in front, a strong horn on the nose, and a pair of very large pointed horns on the top of the head. The dinosaurs carrying this terrible armature have left their remains in beds of Upper Cretaceous age, traceable for nearly 800 miles along the eastern flank of the Rocky Mountains.

*Proceedings of the Linnean Society of New South Wales.* Second Series. Vol. IV. Part Second. Containing Papers read at Meetings in April, May, and June, 1889. With Eight Plates. 408 pages. (Sydney; London: Trübner.) This part contains a valuable addition to the interesting series of memoirs mentioned recently in THE ACADEMY in the notices of previous parts of these *Proceedings*. There is an article entitled "Notes on possible Means of Dispersal of Species, and on the Effects of eating Pigeons nourished by the Seeds of *Euphorbia Drummondii*," by C. T. Mugson. In Vertebrate Zoology, Messrs.

J. D. Cox and Hamilton contribute a "List of the Birds of the Mudgee District, with Notes on their Habits"; and "Observations on the Oviposition and Habits of certain Australian Batrachians," are published by Mr. J. J. Fletcher. In Entomology, Mr. Skuse continues his elaborate Memoir on the Diptera of Australia, part vi., containing the extensive family of the small midges (*Chironomidae*), well-illustrated; Mr. Blackburn publishes a third part of his revision of the Lamellicorn genus of beetles *Heteronyx*, with descriptions of new species; and a third portion of his "Notes on Australian Coleoptera" of various families, with descriptions of new species; and Mr. T. G. Sloane gives a review of the genus *Sarticus* (Fam. Carabidae). In Bacteriology, Dr. Katz publishes (1) a note on the Bacillus of Leprosy; (2) on "Air-gas" for bacteriological work; and (3) Experimental Researches with the Microbes of Cholera-cholera. In Botany, Baron N. Müller publishes a note on the Probable Occurrence of *Aldrovanda vesiculosa* in New South Wales; and "Descriptions of Plants collected at King George's Sound by the Rev. R. Collie" are given by the Rev. Dr. Woolls. In Geology, Mr. R. Etheridge, jun., publishes "Remarks on Fossils of the Permian-Carboniferous Age from North-Western Australia in the MacLeay Museum"; Prof. Stephens contributes the result of an attempt to synchronise the Australian, South African, and Indian coal-measures: Part I.—The Australasian and New Zealand Formations; and Mr. T. W. David a note on the Origin of Kerosene Shale.

*Journal of the Asiatic Society of Bengal.* Vol. LVIII. Part II. Nos. 1 and 2. (Trübner.) The first of these two numbers is entirely occupied with zoological articles: (1) On a new species and genus of scale insects (*Coccidae*), named *Pseudo-pulvinaria Sikkimensis*, by E. T. Atkinson, found on *Quercus incana*, *Castanea indica*, and *C. tribuloides*, fully illustrated; (2) Notes on Indian Rhynchota, Heteroptera, by the same author, containing descriptions of numerous species of *Cimicidae* allied to the genera *Acanthosoma* and *Urostylides*; (3) Notes on butterflies from Upper Assam, by William Doherty, of Cincinatti, with a coloured plate; (4) On the species of *Thelyphonus* inhabiting continental India, Burma, and the Malay Peninsula, by E. W. Oates; and (5) On certain earthworms from the Western Himalayas and Dehra Dun, by A. G. Bourne. The second number is of a more miscellaneous character. It contains several articles of a purely mathematical nature, by Asutosh Mukhopadhyay; a paper on the tornadoes and hailstorms of April and May, 1888, in the Doab and Rohilkhand, by S. A. Hill; and one on a Neolithic Celt from Jashpur, by J. Wood Mason. On the volatility of some of the compounds of mercury and of the metal itself, by Alex. Pedler. In zoology, the description of a stag's head allied to *Cervus dybowski* procured from the Darjiling bazar, with a photograph, is published by W. L. Slater, of the Indian Museum; descriptions of three new Homoptera (gen. *Idiocerus*) found in great abundance on the mango tree, by M. L. Lethierry; and lastly, a memoir on the Uredinea (*Puccinia*) from Simla, Part 2, by A. Barclay.

#### PHILOLOGY NOTES.

THE growing interest taken by America in Oriental research has more than once been noticed in the ACADEMY. We now hear that Mr. Jacob Schiff, of New York, has made a donation of 50,000 dollars (£10,000) to Harvard University, to found a special department for the study of the literature, history, and relics of the Semitic peoples.

*Zur Geschichte der englisch-friesischen Sprache.*  
I. Von Th. Siebs. The author tells us in his preface that this treatise is a preparation for an Old-Frisian Grammar which will form one of the series of Germanic Grammars edited by Prof. Braune. The most important part of the work is the information it gives on the phonology of the living Frisian dialects. The present volume deals only with the vowels, the consonants being apparently reserved for a second part. But it also contains introductory matter dealing with the territorial extent and boundaries of the Anglo-Frisian dialects, a full bibliography and index being added. Such a work as this ought to throw light on the relations of the Old-English dialects to one another and to the Frisian dialects, and to help in determining the difficult question: what dialectal divergencies in Old-English were developed before and after the migration to Britain. But it is to be hoped that the author will carefully reconsider his views on the older stages of Anglo-Frisian. When we find him gravely maintaining the possibility of a direct mutation of *ō* into *ē* in Anglo-Frisian, and that Germanic *au* passed through *ā* into Old-English *ea*, we cannot help altogether distrusting his judgment. It is unfortunate that he does not seem to be acquainted with Dr. Sweet's *History of English Sounds*, which gives the latest summary of our knowledge of prehistoric Old-English.

#### MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, December 28)

MR. E. G. CREW, Esq., vice-president, in the chair.—Miss Florence Herapath read a paper on "The Source of 'Othello,'" calling attention to the differences between Giraldi's tale and Shakspeare's play. The most unnatural part of the drama—at least to our English minds—is the very slight evidence required to convince Othello of his wife's infidelity. But in the story it is even less. In the closing scene we see in its fullest extent how easily Shakspeare throws off artificial trammels, how independent he is of the framework he has himself selected. In the tale, the death of Desdemona is barbarous and destitute of probability; and with this clumsy, unnatural, inartistic series of brutalities, stands out in fine comparison the passionate pathos of the self-torture, guilt, remorse, and death of Shakspeare's Othello.—Mr. Leo. H. Grindon, in a paper on "The Figurative Language of 'Othello,'" stated that although "Othello" is emphatically the most powerful and dramatic presentation of jealousy ever placed before the world, perhaps the greatest tragedy of human passion ever written, there is that in it which in a certain sense may be called refreshing. While stricken by the painful grandeur, very significant is it to note how Shakspeare discerns and elicits the poetry that lies latent in the very simplest of our surroundings. Othello's reference to Desdemona's needlework may be taken as an instance of this, which came from the Shaksperian possession of that most royal of the faculties, the faculty of seeing, on the instant, not only the entire substance of nature, but the whole mind of man, which gives his work a completeness otherwise not realised. The "little things" of Shakspeare show that, whatever he may be upon the stage, he is a far more precious possession in the college and the university—yea, even more precious yet in times of private culture. Never anywhere will Shakspeare be proved so perfectly himself, and so consummately useful to mankind, as when made the pleasant friend and companion of the home-circle. Many instances can be given in this play of the beauty of Shakspeare's metaphors and similes. The only one upon which a blemish could be charged is that in which Othello compares the smoothness of Desdemona's skin to monumental alabaster. The surface of sculptured marble may be likened to that of the body of woman; but the simile should not be reversed. But in a short paper it is not possible to do justice to the figurative language of this play, which in that respect is a diamond of

many facets. No human composition is more distinguished for intellectual iridescence than "Othello." It is rich in incomparable pathos. With all its tremendous force, it is magnificently quiet and from beginning to end there is not a touch of artificiality.—Mr. J. W. Mills, in a paper on "The Versification of 'Othello,'" dealt mainly with Dr. Price's recent small work, *The Construction and Types of Shakspeare's Verse as seen in the 'Othello.'* Dr. Price would have us believe that half of Shakspeare's verses scanned by feet are "incorrect and lawless." But the inaccuracy of this amazing statement can be easily shown by the simple process of taking at random any one of his plays and applying the test. We are told that the true unit of versification is not the foot but the stave, "a group of feet from one to four in number, which can be pronounced together, without pause, upon one breath, and be dominated by one accent." But as the stave "can be analysed into its separate feet," the distinction seems artificial and unnecessary. According to Dr. Price's theory, the perfect form of the Shaksperian iambic line consists of eleven syllables, or in other words is a double-ending line, and all lines of only ten syllables are defective. The intellectual atmosphere both in England and America so reeks of paradoxes that one more or less may well pass as a matter of course. But this "theory" of Shaksperian versification is a natural and fitting climax to the Baconian "theory" of authorship.—Mrs. E. A. Harvey in a paper on "Desdemona" said that in "Othello" Shakspeare set forth in glowing poetry the truth expressed by the heroine in the Italian tale when she said—"I must serve as a warning to young maidens not to marry against the wish of their parents." Desdemona, excelling in all qualities of the heart, had neither circumspection, activity of mind, nor knowledge of human nature. Her highest charms are her humility, ingenuousness and innocence; and, therefore, she is quite unsuspecting. The first thing that settled in Othello's soul was the warning uttered by Brabantio when he said that, having deceived her father, she would be likely to deceive her husband also. We see, at last, the unhappy effects of the different nature and descent of both, and of her abandonment of the paternal home. Not alone did Othello intend, but the poet intended also, that the death of Desdemona should be brought as a sacrifice, and that of Othello as an atonement, to the manes of the broken-hearted father.—Mr. W. C. H. Cross also read a paper on "Desdemona," in which he said that Shakspeare knew his business far too well to destroy our interest in a human character by making it inhumanly perfect. Desdemona's conduct raises the whole question of the ethics of elopement. But her heartless indifference to her aged father's wishes broke the old man's heart. In the matter of Cassio, her interference was without the shadow of an excuse. Othello, as a prudent commander, was quite right to dismiss him. As her life was a series of weaknesses, her popularity must be ascribed to the pitiful tragedy of her death.—Mr. L. M. Griffiths read a paper on "Various Readings in 'Othello,'" calling attention to the principal discrepancies between the 1622 Quarto and the 1623 Folio, and to the more noteworthy emendations in the first act of the play.

SHELLEY SOCIETY.—(Wednesday, January 8.)

DR. TODD HUNTER read a paper on "Shelley as a Prose Writer." Commencing with a reference to Matthew Arnold's assertion that Shelley's future fame would rest on his letters rather than on his poetry, the lecturer remarked that Shelley might possibly have been a great prose writer, but that he had not enjoyed the benefit of Mr. Arnold's advice. Having traced back the several influences observable in Shelley's prose style, from Godwin to Bacon, he proceeded to consider his prose works under two heads. First, the earlier writings, such as the Irish pamphlets, the "Declaration of Rights," the "Letter to Lord Ellenborough," and the "Notes to Queen Mab," all of which are more or less polemical in tone; and, though conceived in a philosophical spirit, show that their author was at that time not a philosopher, but merely a brilliant questioner, intent on his own scheme of morals. The political pamphlets are, as a rule, better than the religious. Secondly, the later

writings, among which may be instanced the short treatises on "Love," "Life," "Morals," the important essay on Christianity, the letters from Italy, and the "Defence of Poetry." At this period Shelley had discarded the materialism of his earlier years and had become a Berkeleyan idealist—a change which is clearly reflected in his prose writings, which are maturer and more moderate in tone, and more limpid in expression. The latter portion of Dr. Toddhunter's paper was devoted to an analysis of the "Defence of Poetry," which is generally considered to be the finest of Shelley's prose works. In conclusion, he pointed out that, while Shelley must be regarded as to some extent a mystic, he is far less so than Blake, his mysticism being tempered and balanced by a strong admixture of rationalism.—A discussion followed, in which Mr. W. M. Rossetti, Dr. Farnivall, Miss Mathilde Blind, and others took part. The hope was expressed that Lady Shelley would see her way to publishing the "Philosophical View of Reform," of which an epitome has been given by Prof. Dowden.

#### FINE ART.

*Gleanings from Old St. Paul's.* By W. Sparrow Simpson. (Elliot Stock.)

It is now some fifteen years or more since the late Mr. William Longman gave to the world his history of the three cathedrals dedicated to St. Paul in London. It dealt mainly with the architectural history of the several structures and with the means employed for raising the necessary funds.—Dean Milman's *Annals of St. Paul's* having already, and in a masterly way, recorded the chief events with which the cathedrals have been connected. These books, however, did not exhaust the subject nor the interest of the public in it. Nine years ago Dr. Simpson edited for the Camden Society an interesting series of documents illustrating the history of St. Paul's; and now he offers us a similar miscellaneous volume, and gives us reason to hope that it may be followed by a further contribution from that storehouse of knowledge to which he is continually adding. While grateful to him for permitting us to share in these results of an industry stimulated by affection, we cannot help expressing our regret that the important task of re-editing Dugdale's great history should have been left to other hands than his to perform. It needs, as he himself has told us, "a learned and competent editor, who can devote time and loving labour to the work"; and we know no one who fulfils these conditions more exactly than Dr. Simpson himself. He has already shown that he is something more than a mere accumulator of antiquarian fragments, and we do not for one moment suppose that the enthusiasm with which he has conducted his past researches is at all likely to flag in the future that is still before him.

The present volume—delightfully suggestive of Hearne in its binding—deals a good deal with the cathedral music and with those who took part in it. The earlier records of the cathedral, or such of them as escaped the Great Fire, give very little information on this subject. It is true that among the statutes of St. Paul's compiled before the year 1313 mention is made of *Cantus Organicus*, but it would be a mistake to suppose that this means an organ chant. In truth, it was a kind of music which it was forbidden to sing in the vestibule of the church, and is explained by Sir John Stainer in the following terms:

"It seems to have consisted of adding a part



above a given melody at the interval of a fifth, and another below it at the interval of a fourth. The relation of the parts to the melody being strictly adhered to, as the melody proceeded there resulted a succession of parallel quarts, quint, and octaves, which would be intolerable to modern ears. . . . The middle part (in an example subjoined) is the melody, and was probably sung louder than the parts above and below it, which form the whole into an *organum*."

As early as 1307 the Temple Church, London, had its "two pairs of organs," but Dr. Simpson does not appear to have satisfied himself of the existence of such musical instruments at St. Paul's until a much later date. In the sixteenth century England had its own school of cathedral music; and the degree of excellence to which it had attained may be gathered from the fact that one of the anthems, composed by John Redford, who was organist and master of the choristers from 1530 to 1540, is frequently sung in the cathedral at the present day, and is characterised by Sir George Grove as "remarkable for its melody and expression." Redford, who heads the list of eminent musicians noticed by Dr. Simpson, is commemorated by his pupil Tusser, the author of the *Five Hundred good points of Husbandrie* in the following quaint lines:

But marke the chance; myself to 'vance  
By friendship's lot to Paulus I got;  
So found I grace a certain space  
Still to remaine  
With Redford there, the like no where  
For cunning such and vertue much,  
By whom some part of musike art  
So did I gaine "

Better known, however, than Redford is Thomas Tallis, born early in the reign of Henry VIII., and still living on the lips and in the hearts of all true lovers of Church music. Farrant, Bird, and Blow, were worthy successors of Tallis; but the progress of their art was sadly interrupted by the great Civil War and the troubles of the Interregnum. Probably there were other Puritans besides Milton who could appreciate the compositions and execution of Lawes:

"Harry, whose tuneful and well-measured song  
First taught our English music how to span  
Words with just note and accent—not to scan  
With Midas' ears, committing short and long."

But the style of psalmody which we associate with that party was incongruous with cathedral services. The Roundheads were, therefore, consistent in destroying the organs and banishing the choirs and burning—to our great loss—the prick-song books, as they were called, out of which the old chants were learned. The injury done by them was never fully repaired till our own day. At the close of the eighteenth century some of the cathedrals were in wretched plight, and Dr. Simpson records an incident that occurred to Samuel Sebastian Wesley, which is sufficiently suggestive:

"Easter Day was near at hand; for Easter Day, in a cathedral, Wesley had only at his command the choir boys and one bass voice, one adult singer. Most men would have broken down, would have thought it enough to declaim against the evil days. He put forth his strength and wrote the anthem, *Blessed be the God and Father*. Good came out of evil. The literature of the Church was enriched by a noble addition to its stores."

The striking contrast of this condition of things with that which has prevailed since Sir John Stainer presided at the organ does not require to be pointed out. But the revolution that has been effected is due not to him only, but in part to his predecessors Attwood and Goss, and in part to the warmer appreciation of good music on the part of the public at large. That the present organist, Dr. Martin, will prove a worthy successor of these great men there is happily no reason to doubt.

Another interesting section of Dr. Simpson's volume is devoted to the materials still extant for ascertaining the features and dimensions of Old St. Paul's. By Old St. Paul's we mean not the fabric erected by Ethelbert and destroyed by fire in 1087, nor that which took its place and shared a similar fate in 1137, but the cathedral which gradually rose out of these ruins and with which the engravings of Hollar have made us tolerably familiar. It was of great size, and its position on the summit of the highest hill in London gave it additional dignity.

"The imposing mass of the long nave with its twelve bays, of the choir with its equally numerous arches, of the well-developed transepts crowned by the delicate and lofty spire, far exceeding in height that of Salisbury, must have presented a very remarkable *coup d'œil*.

And there is no doubt that it was an object of universal admiration. Dr. Simpson quotes from a chronicle of the date 1314 some details of measurement, from which we gather that the length of the church was 690 feet and its breadth 130, and that the height of the campanile tower from the ground was 260 feet, and the height of the wooden fabric of the campanile, 274 feet. The chronicler introduces a marginal sketch of the west front, above which rises the lofty spire, surmounted by a very large ball and cross. It is this spire that in the sketch of the chronicler as well as in some other ancient drawings forms the conspicuous feature. Unfortunately, it was destroyed by fire in 1561; and we have, therefore, in Hollar's beautiful views (published in Dugdale's *S. Paul's*, 1658) only the truncated tower given to us. Dr. Simpson has done his best to help us in realising what was lost in the destruction of the edifice which preceded Wren's cathedral. Without disparaging the latter, we have cause indeed to regret the utter annihilation of the former.

CHARLES J. ROBINSON.

#### SOME NEW PRINTS.

WE have received from the Autotype Company a reproduction of a drawing by Mr. Frederick Shields, which, by the tenderness of its religious sentiment, reminds us of the very popular autotype of "The Gentle Shepherd," by the same artist. The design is called "The Angel Guardian," and consists of two figures—a beautiful boy and an angel, who are crossing a dangerous pass. The angel—who is crowned with fire—shields the child with her wings, and helps him to bear the lantern of truth and the staff of faith. Apparently unconscious of his guardian's protection, the child walks on without fear, and treads a serpent under his foot.

WE have also received some very successful autotypes after some of the earlier pictures of Mr. Holman Hunt, including the celebrated scene from "The Two Gentlemen of Verona," the

"Rienzi" vowing vengeance over the beautiful body of his slaughtered brother, the "Early Christian Missionaries fleeing from the Druids," and that beautiful head of an Italian child plaiting straw—the latest and simplest, but not the least beautiful, of the series. Whether regarded for their beauty as works of art, or as typical records of the most striking movement in the history of British painting, these admirable reproductions of some of the best works of the most faithful of the "Pre-Raphaelites" are equally welcome.

MR. A. WALKER RIMINGTON—whose fine etching of the Frauenkirche at Nuremberg we noticed at the time of its publication—has completed with equal success a much more difficult task. The subject of his latest etching—of which we have received an artist's proof—is the Campanile of Giotto at Florence, taken from the east, showing the south side of the Duomo on the right, and the beautiful little Loggia of the Bigallo on the left. The etching is of a large size, and gives a true sense of the height of the tower and the beauty of its proportions. Italian Gothic of this kind, with its clearly defined outlines and smooth surfaces of marble, its delicate carving and variegated inlay, requires great skill in tone, and precision in draughtsmanship, to render it satisfactorily with the needle. But Mr. Rimington's lines are accurate without being hard; and he has made the Campanile stand out fair and soft and beautiful in the morning sunshine at Florence. The etching is published by the Fine Art Society.

THE growing popularity of etching is shown in the new departure made by the Art Union of London. In return for the subscription for 1890, the council has resolved to issue to each member a set of eight etchings, contained in a handsome portfolio, instead of the usual large line-engraving. The etchings are by different hands; and all are landscapes, or at least out-of-door scenes. That by Mr. F. Slocombe is, as might be expected, the most successful, both for choice of subject and for technical accomplishment. Next we should be disposed to rank Mr. Percy Robertson's "Bridge"; though other tastes might prefer Mr. C. E. Holloway's "St. Paul's," or Mr. A. Morris's "Silver Strand." Taken altogether, they may be described as good, workmanlike examples of the art, especially when we bear in mind the vast number of impressions that will be required. It is to be hoped the flowing tide of industrial prosperity will bring with it an increase of subscribers to this old-established and most deserving institution.

#### NOTES ON ART AND ARCHAEOLOGY.

WE learn that the Queen has conferred the title of "Royal" upon the Porcelain Works at Derby, or rather upon the Crown Derby Porcelain Company (Limited). Though established for about ten years only, the productions of this manufactory have acquired a just celebrity for the beauty of their workmanship and "body," for originality of design, as well as for their reproduction of the old patterns of "Crown Derby." The prestige of Derby china, once so high, had sadly decayed before the establishment of the new company; but it may be now said to be completely restored. There are now two "Royal" Porcelain Factories, one at Worcester and the other at Derby; and it is difficult to say which best deserves such a distinction. The "Royalty" of Worcester dates from 1788; and it was in the year 1773 that George III. paid the visit to the Derby works, after which the crown, which was the origin of the term "Crown Derby," was added to Duesbury's mark.

THE Royal Anglo-Australian Society of Artists will hold a conversation in the galleries of the Institute on the evening of Wednesday next, January 24, when the collection of pictures to be exhibited shortly at Melbourne, Sydney, and Adelaide will be on view.

THE following have been elected members of the Royal Society of British Artists:—A. E. Brockbank, Gordon Browne, Val. Davis, Charles H. M. Kerr, Davidson Knowles, F. H. A. Parker, J. L. Pickering, S. Sidley, and Arch. Webb.

In connexion with the Chelsea centre of the Lohdon University Extension Society, Miss Jane Harrison will deliver a course of ten lectures on "Athens, its Mythology and Art," illustrated with lantern photographs. The first lecture of the course, to which admission is free, will be given at the Chelsea town-hall on Friday next, January 24. A collection of photographs of Greek sculpture and painting, and a number of books dealing with the subject, have been placed for consultation in the Chelsea free library; and it is proposed that visits shall be paid both to the British Museum and to the gallery of casts at South Kensington.

MR. CLAUDE DE NEUVILLE—whose water-colour drawings of Oxford architecture were recently mentioned in the ACADEMY—has been commissioned to etch a large plate of Magdalen College Tower and several vignettes illustrative of the scenery of Oxford.

In consequence of a fire at the Chiswick Press, it is feared that most of the back numbers of the *Hobby Horse* have been destroyed. The January number has to be reprinted; and, it cannot be issued until the latter part of the month.

As readers of the ACADEMY may remember Dr. Schliemann recently made an offer to Capt Bötticher to settle the discussion between them as to the real nature of the ruins at Hissarlik by a fresh examination on the spot. This examination took place during the first week of December, Dr. Schliemann being accompanied by Dr. Dörpfeld. There were also present, as arbitrators, Prof. George Niemann, of the Vienna Academy; and Major Steffen, of the Prussian Artillery. In the course of the examination, which was most thoroughly carried out, Capt. Bötticher withdrew his charge that Dr. Schliemann had tampered with the remains; and the two arbitrators have now signed a formal document, to the effect that, in their opinion, the remains are not those of a necropolis, as alleged by Capt. Bötticher, but of an inhabited town, including a temple and halls.

## THE STAGE.

### OBITUARY.

[WESTLAND MARSTON.]

To the ordinary playgoer of to-day the name of Westland Marston—who died but a week since in his lodgings in the Euston Road—conveyed very little. The playgoer of a quarter of a century ago recognised in Dr. Marston a writer legitimately prominent—one who was accustomed to furnish some of the best of our actors with parts in which they might hope to attract the approval of the literary. But it was at a still earlier period that Westland Marston was doing his most original and most characteristic work; and it is doubtful if the merits of "The Patrician's Daughter"—written when he was at most but twenty-three years old—have ever, in the author's subsequent career, been surpassed. This piece was produced by Macready at Drury Lane, in the year 1842. "The Heart and the World"

followed in 1847; "Anne Blake"—which had the Charles Keans among its interpreters—in 1852. Later on, Westland Marston made many adaptations, among which "Donna Diana," for Mr. Hermann Vezin and Mrs. Charles Young, and "A Hero of Romance" for Mr. Sothorn, ought to be mentioned. We remember seeing at the Lyceum, just twenty years ago, an effective play which was among the first successes of Miss Neilson; and only four years ago, Mr. Thomas Thorne, at the Vaudeville, produced "Under Fire." That, however, had no success; the fashion of the time no longer permitting Marston to repeat his earlier triumphs. Something more highly spiced was wanted, and something more stirring—we shall dare even to say that a certain lack of recent observation of life and society did fairly lay the writer open to some want of appreciation by his audience. But Dr. Marston, even when he was not actually poetic, was at all events literary. He wrote with admirable finish and grace. In his ornament there was an abundance of fine taste. Less than two years ago, we think, he published a book of *Reminiscences*, not common and trivial gossip—of that he was incapable—but well-considered and sagacious criticism chiefly of the stage that he had known so well, and in which he never altogether lost interest. A very high opinion of this book was expressed in the ACADEMY, we remember, when it appeared; and it is indeed a model volume of its kind, alike in its confessions and in its reticence. It is the worthy contribution of a true man of letters, who would pain nobody, yet would never merely flatter—it was the work of a man who was above all things both gentleman and artist.

In the latest days of the well-known assemblages at Northumberland-terrace, Regent's Park, it was the privilege of the present writer to be introduced to Dr. Marston. It was characteristic of Dr. Marston that years afterwards, when he was no longer a prominent person of the moment, it never seemed to occur to him to consider that the kindness of long ago had laid anybody under obligations to him. His entire independence and scrupulous chivalry were, indeed, thoroughly remarkable. Few people who were present when Mr. Irving tendered a benefit to him at the Lyceum can forget the impression made upon the house by the pathetic, but manly, appearance of the gentleman bereft of fortune and kindred, and by the singular appropriateness of the few words of thanks which he chose to address to the public and to Mr. Irving before the footlights. The behaviour of the man at such a difficult moment was faultless, and curiously indicative of character. That Dr. Marston was subsequently cheered a little by the reception accorded almost universally to his book, we have reason to know. But though much of his personal charm had remained, the interests of his own life had within the last few years sadly narrowed. We should suppose that one of the last occasions—perhaps the very last—on which he was seen in society was on an afternoon last summer, when he attended a party at the rooms of a long-attached friend—Mrs. Chandler Moulton. Though his health was very much broken, his graciousness and readiness of happy speech had not even then deserted him. His fortunes in life have well been compared with those of Job. He lost nearly everything that he valued—friends, money and, if not exactly reputation, at all events what stands for reputation with some people—immediate success. Yet it never occurred to him—as to the less courageous and less resigned—to "curse God and die." He put up, blandly and graciously, with the most modest of lodgings in the Euston-road; and, it is said, even with the station-bookstall for a

reading-room, and with the meats of the third-rate foreign restaurant. An admirable example of truth to his own convictions and truth to his art in writing—an admirable example, likewise, as a man of courage and serenity under misfortune!

F. W.

### STAGE NOTES.

IN consequence of Mrs. Pfeiffer's serious illness, the production of her drama, which was to have been performed at a *matinée* in February, is indefinitely postponed.

MR. BENSON has been compelled to postpone his first performance of "The Taming of the Shrew" at the Globe Theatre, which had been fixed for this week, until Thursday next, January 23.

### MUSIC.

#### THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

ON Thursday morning (January 9) Dr. Longhurst, of Canterbury, read a short paper on "The Orchestra, Past and Present," beginning with the sixteenth century. The big orchestra of Wagner was evidently not to his taste, but a visit to Bayreuth would probably help him better to appreciate its merits. He was followed by Mr. E. Prout who, wishing for a practical result from the paper which he had read on the previous day, now proposed that a due proportion of questions in strict counterpoint be added to the present examination questions book of the society. In a brief but forcible speech he begged the society to acknowledge strict counterpoint, and by this means to satisfy musical conservatives as well as radicals. He was supported by Dr. Vincent, who stated that he knew members of the musical profession who kept aloof from them on account of their action in this matter. Dr. Hiles opposed the resolution, as a retrograde course. After much discussion, an amendment was finally proposed by Mr. W. H. Cummings. To Mr. Prout's resolution he proposed to add "for optional adoption." This Mr. Prout accepted, feeling that, at any rate, strict counterpoint would thus be recognised as an important part of the education of a musical student. The resolution thus amended was put to the vote, and carried unanimously.

On Friday morning Dr. E. J. Hopkins read an instructive and, at the same time, entertaining paper on old organs and organ-builders. He read quaint extracts from the diary of Thomas Dallam preserved in the British Museum. This famous organ-builder was commissioned to convey to the Sultan at Constantinople an elaborate mechanical instrument of his own design, as a present from Queen Elizabeth. Dr. Hopkins concluded with some curious extracts from old parish registers.

Mr. W. H. Cummings followed with a paper on "Fingering, Past, Present, and Future," in connexion specially with pianoforte and organ music. Like Mr. Prout, he had a practical object in view. He desires to arrive at universality in the matter of fingering. In England we mark the thumb with a cross, whereas on the continent the thumb is considered the first of five fingers. Teachers are, we believe, generally in favour of the latter system, but national pride probably more than anything else has preserved the former. It was Mr. Cummings's good fortune to show, as the result of much research, that the 1, 2, 3, 4, 5 fingering was first used in England, and that what we are in the habit of calling the "English" method



was introduced here by foreign musicians. This discovery ought to prove the death blow to the cross mark for the thumb. English publishers ought, as indeed Messrs. Novello have already done, to announce their determination to abandon the cross method. It would prove a great boon to teachers, and still more so to pupils. Both, at present, find the two systems of marking confusing; and, further, English music would thus stand a better chance of being played and studied abroad.

The congress concluded with a business meeting at which various matters were discussed. Liverpool has been fixed on for the conference of next year. In the evening there was a banquet, over which the mayor presided, and thus the proceedings were brought to a convivial conclusion.

J. S. SHEDLOCK.

## MUSIC NOTES.

SCHUBERT'S Octet was played at the first Monday Popular Concert of the new year, and was led by Mme. Néruda with her accustomed charm and skill. Miss Geisler-Schubert, grand-niece of the composer, joined Signor Piatti in Mendelssohn's Sonata in B flat for pianoforte and 'cello, and the lady played in a clear and intelligent manner. It was unfortunate that Miss Schubert's solo should come at the end of the programme. Chopin's Ballade in G minor has but a poor chance after the Octet. Miss Geisler-Schubert interpreted the piece with good feeling and a certain refinement. It is to be hoped that at her next appearance she will give a Sonata of Schubert's. She showed last season at her concert how admirably she can interpret the music of that master. Mr. Plunket Greene, the vocalist, somewhat hoarse in voice, sang with intelligence songs by Schubert and Schumann.

*Hush*, a vocal Berceuse by E. F. Spence (Woolhouse), is a soft, soothing song, sung with success at the Princess's in the monologue "Grown Up."

## ROYAL SOCIETY of LITERATURE.—

This Society will meet on WEDNESDAY EVENING, the 22ND INST., at 8 o'clock, at their ROOMS, 21, DELAWARE STREET, ST. JAMES'S PARK, when will be read a Paper by Sir PATRICK COLQUHOUN, Q.C., F.R.S.L., on "SOME OF THE POPULAR, POETIC, and PROSE SATIRISTS OF THE LAST HUNDRED YEARS."—E. GILBERT HIGHTON, M.A., Secretary.

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